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AMERICAN AND FOREIGN NEWS FEATURES

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WHOLE NO. 2496



Pierre Monteux



THREE MEMBERS OF A GREAT MUSICAL FAMILY.

Marie von Heimberg, sister of Leopold Damrosch, and his two sons, Frank and Walter. Leopold Damrosch came to America in 1871, organized the Oratorio Society in 1874, and the New York Symphony in 1878. His son, Frank, has been for years director of the Institute of Musical Art. His other son, Walter, conducted the New York Symphony for forty years until his retirement last year. This family tea party is discussing plans for the orchestra's golden jubilee. (Herbert Photos, Inc.)



RACHEL MORTON.

young American singer, who will make her American debut under the direction of Walter Damrosch in his concert performance of *Tristan and Isolde* at Carnegie Hall on February 23. Miss Morton has already won notable successes abroad.



ANNA E. ZIEGLER, with her son, Frederick E. Ziegler, and his wife, photographed on the boardwalk at Atlantic City.



MARY LUDINGTON,

who has re-opened her New York studios following a successful sojourn abroad. Miss Ludington has accompanied many prominent artists, but is now devoting her entire time to coaching. Among those who are studying with her is Cyril Pitts, American tenor, who is well known for his singing over the radio and who will appear in recital from coast to coast during the coming season. Carmela Ponselle, soprano of the Metropolitan Opera Company, and Leone Kruse, of the Chicago Civic Opera, also have worked with Miss Ludington.



HAL KEMP, new director of the Hotel Manger Orchestra, being presented with a baton by Vincent Lopes (left) and B. A. Rolfe. (Photo by Harold Stein.)



CAROLYN GRAY,

of Pittsburgh, who was at the piano for Rafael Diaz when he appeared in concert last December at the Fort Henry Club in Wheeling, W. Va., and last month at the same club played for Dorothea Flexer. In reviewing Miss Gray's part in the Diaz recital, the critic of the *Intelligencer* called attention to her charming appearance and stated that she is an exceptional pianist and that the skill she exhibited stamped her as an artist. On the day following Miss Gray's appearance with Miss Flexer, the press declared that she "repeated the former favorable impression" and that there seemed to be "a perfect confidence and harmony between Miss Gray and the talented Miss Flexer." (Photo © Parry)



HRADCANY CASTLE, PRAGUE.

This historic castle extends for a mile in length, with the famous Prague Cathedral in the center. The castle was for years the official residence of the emperors of Germany and the emperors of Austria. It is now being used by the Republican Government. There is a great hall in the castle in which the Prague Teachers' Chorus sings on state occasions. The photograph is taken from the River Vltava, immortalized by Smetana in his composition, *My Country*.

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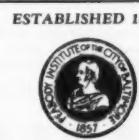
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Pierre Monteux Conducts Philadelphia Orchestra

First Appearance as Last of the Guest Conductors Arouses Huge Audience to Great Enthusiasm

PHILADELPHIA, PA.—Pierre Monteux made his first appearance as final guest conductor of the Philadelphia Orchestra at the concerts of February 3 and 4, and received a warm welcome from the audience. As former conductor of the Boston Symphony Orchestra, Mr. Monteux's high merit as a conductor is well known, and Philadelphia is fortunate in having him at the head of its orchestra for the remainder of the season.

The program selected by Mr. Monteux for his first concerts here held a strange and mighty element of contrast between the classic Seventh Symphony of Beethoven, the Overture *Iphigenia in Aulis* by Gluck, and the ultra modern concerto for orchestra, op. 38, by Hindemith, a young German composer. This latter, a frightfully difficult number to conduct or play, held much of interest and many discords. The various voices of the orchestra appeared to be playing in different keys at the same time; the rhythms also seemed to be at variance much of the time. The effect of the use of massed strings in very quick tempo was another noticeable feature, while the wood winds were cleverly used throughout. To conduct such a number successfully with few rehearsals, certainly bespeaks a mastery of the art of conducting. It cannot be said that the audience really felt appreciative of all this hard work on the part of conductor and men, for the composition is perhaps a bit too advanced for our ears even after such training as *Pacific 231*, the *Varese Ameriques*, etc. Notwithstanding our rebellion at present, we should be grateful for the aural training, and can at least appreciate the skill of player and conductor in the performance of such a work.

Following this, Chabrier's *Bourree Fantasque*, orchestrated by Feliz Mottl, came as a relief, although musically it had not great merit. But it surely has rhythm and rollicked along most gayly.

The more conservative numbers of the program included these others, as if to keep them within bounds. The opening selection was the Gluck Overture, in which the delicacy of detail was perfectly brought out and the tonal quality of the orchestra was noteworthy. The closing number was the beautiful Beethoven seventh symphony. In this Mr. Monteux took the first and third movements rather more deliberately than we are accustomed to hear them, thereby gaining somewhat in the clearness with which the themes and details of construction were brought out, although it must be admitted that a slight dragging forced itself upon the audience in spots. The second movement was a masterpiece of conducting, for it held the listener absolutely by the beauty of this masterly bit of composition. It has perhaps never been better done here, and although as is customary there was no applause until the close, the audience then manifested its vast approval, while Mr. Monteux also manifested his approval of the orchestra.

It will be interesting to hear Monteux's varied interpretations during the remainder of his stay here. M. M. C.

Denver to Have Summer School of Music

DENVER, CO.—The Denver College of Music announces a summer school of such scope as to place it immediately among the important courses of the country. Rudolph Ganz, pianist, and Arthur Hartman, violinist, are two internationally known artists who will conduct master classes at the Denver College. Blanche Dingley-Matthews, who last summer conducted her normal course for piano teachers at Wellesley College, is also engaged for the summer faculty of this institution. John C. Wilcox, member of the American Academy of Teachers of Singing and well known as a teacher of teachers, will conduct vocal pedagogy course, and

John C. Kendel, first vice president of the National Conference of Music Supervisors, and, for two summers past, guest teacher at one of the largest Chicago conservatories, will conduct a six weeks' normal course for supervisors. Elias G. Trustman, cellist from the Cincinnati Symphony Orchestra, who is permanently engaged for the regular faculty, will make his Denver debut as teacher in the College's summer school and first cellist in the Elitch summer symphony orchestra, which Mr. Ganz will conduct in Denver during eight weeks. Henry T. Ginsburg, concertmaster of the summer symphony; Francis Hendriks, well known pianist and composer, and Karl O. Staps, organist, and some thirty other instructors, complete the faculty for this new summer school "out where the West begins."

Dr. Edwin J. Stringham, whose symphonic compositions are being played this season by orchestras in Minneapolis, Rochester, Kansas City and Denver, is dean of the Denver College of Music, and John C. Wilcox is executive director. It is an endowed, non-profit institution, and the board of



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DAI BUELL.

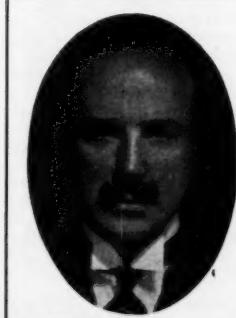
pianist, whose appearance as soloist with the Boston Symphony Orchestra on January 23 at Symphony Hall, Boston, won for her the unqualified approval of public and press. Taste and discretion, delicacy and restraint, were some of the qualities ascribed to her by the reviewers, while the audience signified its pleasure by numerous recalls. Miss Buell left immediately after the concert for a recital at the Studebaker Theater in Chicago, and will return to Boston where she will appear in recital on February 14.

trustees includes well known Denver business and professional men and women. Its present regular season student enrollment is about 800. It is expected that several hundred will enroll for the summer work, responding to the dual lure of education and recreation in the mountain country. C. J.

Samoiloff Wins Sweeping Court Victory

Judge St. Sure, in the U. S. Court for the District of California, on February 2, rendered judgment in favor of Lazar S. Samoiloff and the Master School of Arts of California against Alice Campbell McFarlane, for \$46,788.83, with interest, a total of \$55,600.

The Court says that there was no fraud, misrepresentation, or undue influence in procuring the signing of the contract by Mrs. McFarlane. It was done voluntarily of her own free will, and she wholly failed to show any improper influence by Mr. Samoiloff.



Louis Graveure—Tenor

The rumor that Louis Graveure had been engaged by the Metropolitan—which should have been announced as a rumor—has not been confirmed. This does not necessarily mean that it is not true, or, at least, may not become true. The Metropolitan has a certain wise and conservative routine which it follows in making announcements of artist engagements, and will, when the time comes, announce the engagement of Mr. Graveure, if he is engaged. Meantime, the rumor has got abroad, and friends of Mr. Graveure are hoping that it is not merely a rumor. The fact that Mr. Graveure is now a tenor is not a rumor. He made his debut in that capacity at a New York recital in Town Hall last Sunday afternoon and was tumultuously applauded by a large audience. A review of his program appears on another page of this issue.

© Nickolas Muray

Juilliard Foundation Gives Opera Scholarships

Fifteen American Students to Be Selected for Study in Germany—\$5,000 Gift to Deems Taylor

The Juilliard Foundation, Ernest Hutcheson dean, has just established, and announced, a scholarship to enable fifteen American students to spend a year studying operatic singing in Dresden, Germany. This arrangement has been made through Fritz Busch, director of the Dresden Opera Company. The exact amount appropriated by the trustees to support the scholarships is not exactly known, but it is stated that the traveling expenses, study costs, including fees for German and piano not in the curriculum of the opera school, will be paid for by the foundation. The candidates are to leave early in June and those who will be selected will be required to have a good vocal equipment as the study of histrionics will be the chief stress of the study abroad. This is really the basis of the formation of an opera school for American students, for which there is no age limit.

A number of leading conservatories throughout the country have been invited to select, from among their students, candidates to take part in the competition, and several private teachers have been asked to recommend candidates. The examination will take place in New York City early in March, for which well known musicians have been asked to act as judges. Among those already invited are: Schumann-Heink, Marcella Sembrich, Sergei Rachmaninoff, Tullio Serafin, Walter Damrosch and Artur Bodanzky. Among the benefits of the school will be public appearances offered the successful candidates—at first in small roles, later in larger ones. At the end of the season members of the Opera School will appear in important roles at two special performances, to which critics and managers from various parts of Germany will be invited.

At the same time that this announcement was made, Mr. Hutcheson further stated that a gift of \$5,000 has been presented Deems Taylor, through the extension department of the Juilliard School of Music, in honor of the composer's accomplishments and for the encouragement of American music in general. This will enable Mr. Taylor to devote more of his time to composing. The gift to Mr. Taylor would not become the rule for deserving musicians, Mr. Hutcheson says, but the Juilliard school would concern itself by helping American composers to obtain proper hearings of their work.

Philadelphia Hears Samson

PHILADELPHIA, PA.—For its eighth performance of the season, the Philadelphia Civic Opera Company presented Sain-Saëns' *Samson et Dalila* at the Metropolitan Opera House, February 2, with Margaret Matzenauer and Paul Althouse in the title roles. Mme. Matzenauer's remarkable contralto voice was heard most delightfully in the Spring Song and the well known *My Heart at Thy Sweet Voice*, as well as in the important duets and trios. Mr. Althouse gave a splendid characterization of the role of Samson, both vocally and dramatically. Especially impressive was he in the first scene of the last act. Ivan Ivanoff was a splendid High Priest, singing and acting the role convincingly. Helfenstein Mason as the Old Hebrew did some excellent work, especially in his solo part with the male chorus. Reinhold Schmidt was very satisfactory as Abimelech, as were also Albert Mahler as the Philistine Messenger, Louis Purdey and Sydney Sutcliffe as Philistines.

The chorus sang extremely well under the inspired conducting of Alexander Smallens, who kept a fine balance between orchestra and singers—a difficult thing to do in this opera. The ballets in the first and third acts lent color to the performance. Alexis Kosloff is ballet master, and Lunia Nestor premiere danseuse. M. M. C.

Monteux to Conduct Balance of Philadelphia Orchestra Season

Pierre Monteux, who conducted the first half of the season of the Concertgebouw Orchestra in Amsterdam, is now in Philadelphia, where he will act as guest conductor of the Philadelphia Orchestra for the remainder of the season. He led that organization in its fifth Carnegie Hall concert this winter last Tuesday, in a program consisting of the overture to *Iphigenia in Aulis* by Gluck, Hindemith's Concerto for orchestra, op. 38, Chabrier's *Bourree Fantasque* and the seventh symphony of Beethoven. Monteux was formerly conductor of the Russian Ballet, the Metropolitan Opera, the Boston Symphony Orchestra, and is well known to the American public.

Modern Music Reminds Curtiss Grove of Traffic Jam at Columbus Circle

Baritone Believes that So-called Moderns Compose With Their Heads Alone, While Geniuses of the Past Co-ordinated Head and Heart—Henceforth This Artist's Programs Will Be Made Up of Miscellaneous Numbers Rather Than Entirely of German Lieder

After learning that Curtiss Grove had spent the formative years of his life on a ranch in North Dakota, it was not surprising to find when calling upon him for an interview that he had chosen for his New York residence one of the oldest and most spacious houses overlooking Central Park West. It is inconceivable to think of this rugged man of the prairies living in a small apartment with nothing but a row of houses to be seen from his windows. He must have expense—and he has it—for the view from his windows takes in not only the park but also in the distance a skyline of skyscrapers. At night when these buildings are lighted, they remind the baritone of a scene from an opera.

THE GROVE FAMILY TRAIL-BLAZERS IN NORTH DAKOTA

So varied and interesting has been Mr. Grove's life from childhood that it reads almost like a book. He was born in Chicago, the son of a German minister, and soon after was taken to North Dakota, where the family had a ranch which



CURTISS GROVE

was thirty-six miles from a railroad. The Groves were trail-blazers in that section of the country, and experienced many of the hardships as well as the joys which are depicted in the famous film, *The Covered Wagon*. It was no novel thing, says Mr. Grove, for him to get up at three o'clock in the morning and work until sundown in order to attend to the manifold duties which were necessary at that time for a mere living. There were no railroads, automobiles were not the vogue, and nature itself had to supply most of the necessities of life. All the coal that one could burn was to be found from six to twelve feet below the surface of the ground. The houses were built of sod; beams were gotten from trees, and for the interior of the houses a white, fatty clay was made into a whitewash. In connection with the work on the ranch, Mr. Grove has some interesting stories to tell of the courage displayed by the men in time of stress and accident, for doctors were scarce. When the time came for the building of the railroads it was but natural that young Curtiss should have a hand in leveling the roads and laying the tracks.

BEGINS CAREER AS SUPER WITH CHICAGO OPERA COMPANY

When, in his 'teens, Mr. Grove left North Dakota for Lincoln, Neb., it was to go to high school and later college to prepare for the ministry. After completing his studies and returning to ranch life for a time, Mr. Grove left for Chicago and began what was to become his career by acting as a super in the Chicago Opera Company. Shortly thereafter no less an authority than Campanini predicted a brilliant future for him and advised him to make singing his lifework. Acting upon this suggestion, Mr. Grove studied assiduously in Lincoln, Chicago and later New York where he acquired his repertoire.

New Yorkers will recall that when Mr. Grove made his debut in the metropolis in November, 1926, it was as a specialist in German Lieder, and that he was unstintingly praised for his musically and sympathetic interpretations of the songs of Schubert, Brahms, Schumann and other German composers.

SPECIALIZES IN GERMAN LIEDER

"Lieder have interested me particularly," said Mr. Grove, "and undoubtedly I have inherited my feeling for them. At my recital in January of this year I sang the *Dichterliebe* in German, but made 'singing' translations for them which keep the rhythm of the music, and these translations were printed on the program so that those in my audience not understanding German could follow the songs, the stress of the words being the same as in the originals."

"Last season at my recital here," continued Mr. Grove, "I presented one group of songs by Hermann Durra, a German composer who has done interesting things. These songs are similar to Brahms; they have the same feeling, strength, and a line that gets somewhere. He has disappointed me, however, for a short time ago I received some new songs from him which, he wrote, he was sure I would find better than those I had sung last year. Much to my surprise I found them written in modern vein, made up of

nothing but short phrases, which so far as I can see get nowhere. I am telling you this just to show the tendency of the times toward modernism, or rather toward writing the things which composers appear to believe the people want. Mr. Durra can write beautiful, melodious songs, but apparently he thinks people want modernism and he is giving it to them."

MR. GROVE DISCUSSES MODERN MUSIC

"An occasional discord, or unusual and peculiar combinations make one take notice, but with the classic composers one is sure eventually to get back to safe ground, to come home, as it were. This is not so with modern music. One squirms around in his seat waiting for discords to resolve which never do. I must confess that I shudder at it as I do at the sudden blastings of rock for some construction. Its hectic jargon of noise affects me no less than the subway, and its meaningless effort poignantly suggests a traffic jam at Columbus Circle. Even in its lightest moods, there is a total absence of balance. I have tried honestly and sincerely to acquaint myself with the purpose of it all, but other than the questionable purpose of freedom, I cannot find. Freedom and unrestraint are dangerous things when they are not tempered by the heart. The oft-heard phrase 'soul-of-music' is no empty jest unless it be applied to this modern freedom of musical expression. Just here, then, is the secret that tells us much. It is that the modernists compose with their heads alone while our great geniuses co-ordinated head and heart, giving us a finished symphony or song that was truly 'the soul of music.' Who can doubt the sincerity of Schubert, Schumann and Brahms? Theirs is no throbbing of the head, but an outpouring of the soul, and what jewels of musical expression we are heir to! When I go over a song of Brahms I know where he is leading me. The beginning points a path which will take me to the end of a perfect and beautiful musical thought, steeped in the sincerity of the heart. When I go over one of these so-called modern songs, I am at a loss to know which way to turn, for no path is visible and all is dark and uncertain. When I listen to music I do not care to hear the noise of everyday life—that is what I want to get away from—I want to hear something beautiful, something inspiring! Brahms has vigor, feeling, strength and emotional appeal; Schumann is intellectual, and Schubert's melodies are lovely. However, despite my predilection for German Lieder, henceforth I shall not devote myself exclusively to that type of program, but will present operatic arias and songs of various

nations. Heretofore I have given miscellaneous programs in out-of-town engagements, but up to this time in New York I have specialized in the German Lieder."

Mr. Grove is interested in philosophy and psychology as well as in music. With many others, he believes that the power of the mind is of vast importance and that we get out of life what we put into it. He has put much time, constructive thought and energy into the molding of his life and career, and his efforts should meet with the same success in the future as in the past.

Music in Athens, Greece

ATHENS, GREECE.—Among the soloists this season at our symphony concerts are included such artists as Cortot, Huberman, Sauer and Thibaud. One of the most eminent French conductors will direct one or two festivals of French music during the French exposition which will open here during the month of March. The *Messiah* of Handel and the *Requiem* of Brahms will be presented by Viennese artists, the singers coming direct from Vienna for the performance.

Constantin Nicolay, formerly of the Manhattan and Chicago opera companies, will sing excerpts from Wagnerian operas during the Wagnerian festival.

The opera school, so well directed by the same Constantin Nicolay, is preparing at this time *Oedipe* a *Colonne* of Sacchini. The same school will present the first act of Gluck's *Alceste*. Those two spectacles will be given during the Olympic games of 1931. The performances will take place in the old Herode Theater.

Melba Doff will sing shortly the title role in Bizet's *Carmen*.

Otto H. Kahn, the American philanthropist and international financier, has just been made an honorary member of the Odeon, as a token for his liberality toward Greek art.

The Odeon of Athens may soon be pulled down and a new edifice worthy of Athens and of our artistic ambition towards musical culture erected.

N. C.

May Barron Sings *Ortrud*

May Barron sang the role of *Ortrud* in the performance of *Lohengrin* given by the Philadelphia Opera Company on January 26 at the Metropolitan Opera House, Philadelphia. In recording her success, the critic of the Philadelphia Evening Bulletin had the following to say: "The opera served to introduce an artist of whom much more should be seen with the Civic Company. And that was May Barron, who made a notable hit in the role of the sorceress, *Ortrud*. It was quite noticeable throughout the performance that the audience took a keen interest in her work and registered their approval several times, particularly at the close of the heavy climaxes which fall to this character after the second act gets under way. Her work manifested itself to best advantage in the church scene when a scheming *Ortrud*, with all the vampirish deceptions she could bring to her command, makes her plea to the unsuspecting maiden who sings from the balcony. It was one of the high lights of the evening."

THE PRO-ARTE QUARTET AND MODERNISM

The members of the Pro-Arte String Quartet were interviewed recently by a representative of the MUSICAL COURIER. Naturally there were questions asked as to the reception which the modern music played by the quartet has received in America, and the answer was that the audiences nowhere were better than here and that the American public manifested its interest in modern music wherever the quartet has put any modern music on its programs, which are made up chiefly of the classics.

Those familiar with the playing of the Pro-Arte Quartet will know that its leanings are decidedly modern. Since its organization it has played nearly everything that has been written by worth-while modern composers. It might seem futile to ask if they "like" such music. Yet the puzzled musician of more traditional tendencies may reasonably wonder how it is possible to "like" some of it. The members of the quartet have no hesitation in admitting their admiration for modern music, nor do they qualify their statements in this regard, except to the extent of saying that there is, of course, in the modern school, as in every school of musical composition, the good, the bad and the indifferent, and it is only of the good that they speak. The dividing line for the average musician in the final analysis really settles itself down to the question of discord or no discord. The music of Schoenberg, to mention only one of the extreme modernists, has been found by many musicians almost impossible because of its violently discordant character. It appears, however, that the members of the Pro-Arte Quartet do not find these discords objectionable. They do not even speak of them as discords and they say that they have no difficulty in playing the difficult intervals involved, having become accustomed to the demands of modernism and having progressed along with its development.

We know, of course, that the same thing is actually to be noted in the progress of every music lover, except a few who are controlled by their prejudices. Although it cannot be said that everybody enjoys the music of advanced modernism, it is quite evident that even those of us who became almost hysterical with laughter at the first exhibitions of modernistic discords some fifteen years ago have now become so accustomed to these very same discords that though they may not delight they do not shock. The Pro-Arte Quartet has arrived at a point of such skill in the performance of such works that they are now perfectly well able to appreciate differences of actual musical quality even in the most abstruse works, works which might baffle the average musician. They say, too, that the constant playing of the modern works, the technical developments which result from such playing, and the more delicate sense of the finest shades of intonation, have proved to be an aid to them in the playing of the classics. Among the classics which they play is a piece that is rarely played, Beethoven's great fugue from his last quartet (op. 130, B flat). This work is often programmed by the Pro-Arte Quartet as a single number on the program. It will be recalled that this great fugue was found so difficult in Beethoven's day that it was discarded, and has never been very much played as part of the quartet for which it was written. The Pro-Arte Quartet finds it a gorgeous piece of writing and makes much of it.

Speaking again of the moderns, the interviewer asked the

members of the quartet who they considered most important. The answer was: Stravinsky at the head, then Schoenberg, Hindemith, Bartok, Milhaud, and Honneger, this list not being intended to include all of those who are doing good work, but the leaders.

The most advanced thing in modernism, according to the members of the Pro-Arte Quartet, is the use of quarter tones. The writer whose name is chiefly associated with the quarter tone is Haba, and the quartet has played his music



THE PRO-ARTE STRING QUARTET

and finds not only that it is effective but also that the system offers possibilities for future development. In fact the members of the quartet seem convinced that musical development will be in the direction of smaller divisions of the music scale. They do not fear the technical difficulties involved, but point out that the progress of instrumental playing has not preceded, but has always followed after the demands of composers, and very often the composers who have brought about the most definite progress have been composers who were not able themselves to play the instruments for which they wrote. Probably for this very reason they made technical demands which were only gradually found possible. The playing of quarter tones, for instance, involves a new technic, new methods of fingering, and so on, but the members of the quartet say that the results are so interesting that they have been glad to undertake performance of such works.

The conversation with these young men, who are full of life and energy and optimism, and so sure that modernism means progress (where so many people claim that modernism represents the downfall of all music), was a real inspiration.

Ernestine Schumann-Heink in Some of Her Wagnerian Roles

From photographs taken at various times during the period from 1892 to 1906



Here the contralto is shown in the role of Erda, which she sang for the first time at the Dresden Royal Opera forty-eight years ago. This role was the vehicle for her London debut in 1892.



As Magdalene in *Die Meistersinger*, during the summer of 1896 at Bayreuth.



Waltraute in *Die Gotterdaemmerung*, Bayreuth, 1896. From that year until 1906, with the exception of 1904, she appeared at every Bayreuth festival, singing Mary, Ortrud, Erda, Waltraute, the first Norn, Brangaene, Magdalene and Fricka.



In the role of Ortrud in *Lohengrin*, in which she made her American debut in Chicago in 1898. The following year she introduced herself to New York at the Metropolitan Opera House in the same role.

As was announced in the *MUSICAL COURIER* of January 12, Mme. Schumann-Heink will devote herself to teaching after the completion of her tour of farewell concert appearances. Kansas City will be the scene of her first activities in her newly chosen field; there she will conduct a class at the Horner Conservatory, beginning June 11 and closing July 14. The famous contralto has frequently commented on the unusual number of fine voices in the Middle West, and her conviction that that section offers a great field for development had much to do with her resolve to honor Kansas City with her first master-class. Her decision to take up teaching has aroused a nation-wide interest among singers, and already innumerable inquiries have been received at the school from every section of the country from Florida to the Pacific coast.

Herewith are five pictures of Schumann-Heink in Wagnerian roles sung at the operas of Dresden, Bayreuth, New York and Chicago—and, of course elsewhere as well.



This picture depicts her as Magdalene, which she first sang at the Metropolitan in 1899. Comparing the likeness with No. 2 it is interesting to note the effect of her sojourn in America on the singer's idea of the proper way to dress the part.

PERSONAL ATTRACTION

By Clarence Lucas

Many a promising young woman music student has missed the highway of success by following the promptings of her heart rather than the judgment of her head. A too great personal interest in the man himself prevents her from seeing his defects as a teacher.

She would resent the accusation of being in love with him; but her smiling animation in his company shows that the serious work of becoming a musical artist is not the sole interest she takes in him.

What is the attraction? It seems to be a kind of hypnotic power to lull the critical powers of the student. She is possibly unaware of the magnetic influence of the teacher and she believes him to be a most capable instructor. The teacher himself may also know nothing of the influence he is exerting on the younger and feminine mentality.

The personal influence of the teacher is sometimes so strong that the pupil is blind to her lack of progress. And a good teacher loses pupils from time to time only because he lacks the personal magnetism which attracts and holds a certain kind of feminine mentality.

Every musician of any experience has seen good teachers struggling for a bare existence, while unqualified instructors, —charlatans even,—have a list of pupils who are waiting for the chance to pay high fees to study with a man of at-

tractive personality, or, at least, a man who is able to make the pupil think he is a great master.

What matters the musical qualifications and teaching skill of the man when the pupil says "He is such a dear?"

And, of course, many men who have great attraction for women, are excellent teachers.

The only criterion of the teacher's merit is the pupil's progress. But the best of teachers can do nothing with a pupil who is devoid of talent.

Therefore, the practical result of all my experience and philosophy is that I can suggest no remedy whatsoever. A certain number of students will succeed, and a greater number will fail as usual, in spite of any article that I, or anybody else, may write for the *MUSICAL COURIER*.

Walter Damrosch to Conduct Memorial Concert for Dr. Leopold Damrosch

The first appearance this season of Walter Damrosch as guest conductor of the New York Symphony will take place tomorrow evening in Carnegie Hall. The concert will commemorate the fiftieth anniversary of the Symphony Society, which was founded by Mr. Damrosch's father in 1878.

The program will include two original works by Dr. Leopold Damrosch, a Festival Overture and The Song of Songs from Sulamith, and his orchestral arrangements of two Bach numbers and the Marche Militaire of Schubert. The concluding number will be Beethoven's fifth symphony, which was performed at the first concert of the Symphony

Society on November 9, 1878. The Festival Overture was composed by Dr. Damrosch in 1865 for the inauguration of the Breslau Opera House, where the composer was director of the symphony orchestra. It was played in New York in 1881 at the festival in the Seventh Regiment Armory.

The first performance of Gustav Holst's Egdon Heath, composed especially for the New York Symphony Society, will take place in Mecca Temple next Sunday afternoon. Vladimir Horowitz will be soloist in the third concert by Rachmaninoff.

Walter Damrosch will remain as guest conductor of the orchestra until March 4, conducting thirteen concerts. On February 23 and 26 he will present portions of Tristan and Isolde in concert form with Rachel Morton of the British National Opera Company. Rudolf Laubenthal of the Metropolitan Opera and Frederick Baer as soloists.

Labunski Brings Over Portrait of Chopin

Victor Labunski, Polish pianist, is in possession of an interesting painting which is said to be the last portrait of Chopin before his death. The painting is a small aquarelle, dated October, 1849, and was made by Kwiakowski, Polish artist and intimate friend of Chopin. After Chopin's death this picture was in possession of the composer's pupil, Princess Czartoryska, and after her death came into the hands of the Polish composer, Zelenski, who gave it to Mr. Labunski. Mr. Labunski has come to this country to make his American debut, and has the picture with him, as he considers it a *porte bonheur*.

SOMEONE has said, "Every man has two countries—his own and France." Not to love France is not to know her, for Romance begins weaving its spell when the steamer gangplank goes down at Cherbourg or Havre, and Paris with her siren charms grips the heart with her beauty in an everlasting fashion.

The arresting distinction of France, and of Paris, is its architecture. Here is imagination; everything is charmingly different; the superb modernity of America's great cities is not found, but France recaptures the Old World for one with her palaces and cathedrals and gardens of exquisite beauty.

One golden autumn day when the sunlight shone warm and mellow, and the blue-gray haze of the far horizons seemed to draw them closer to us, Clarence Lucas, associate-editor of the MUSICAL COURIER at Paris, and I, strolled down toward old Paris, with no appointed destination, which is, after all, the best way to stroll.

Coming to the Place des Vosges, the former site of the Palace of the Tournelles, we recalled that it was here beside the palace, King Henri II was killed in a tilting bout in 1565. Afterwards the palace was destroyed and the site became a garden until Henry IV erected the houses now standing there.

One of these was once the residence of Cardinal Richelieu; another was the home of Madame de Sevigne whose remarkable letters to her daughter we are familiar with. Close by, is the former residence of the famous actress, Rachel, whose tomb we later visited at the memorable cemetery of Père Lachaise. But outstanding and unforgettable to all, is the home for a decade, of Victor Hugo



ILLIAN WRIGHT

A DAY IN PARIS

By Lillian Wright

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which is found, too, in this noted square. This house is now a museum containing papers, pictures, statues, and all the works of the poet, and mementoes of Juliet Drouet, the woman whom he loved.

Wandering through the Place des Vosges, our minds filled with the shadows of the distinguished ghosts that live side by side in this historic place, we entered the adjoining street, des Tournelles, where once the beautiful and beloved Ninon de L'Enclos, born in Paris in 1616, lived her brilliant and "gallant" life. The street was rich with memories of her—her lovers, who included dukes, the king's most dashing officers, and even an abbe or two—and back came the legend which tells of how Ninon kept her marvelous beauty until she was old in years, but so young in appearance that one of her own sons who did not know she was his mother fell in love with her and proposed marriage. The story runs that when she revealed to him that she, the woman he loved, was his mother, in horror and despair he took his life.

Coming to the avenue where once the Bastile stood, we saw the very stones rounding out in semi-circle which marked its foundation; and a shadow fell aslant the pavement and a chill little wind swept over us as if the somberness of those Days of Terror for France, from their far place in history, still reached out a dreadful hand.

As if to add a note of lightness to offset the moment's somberness, Mr. Lucas pointed out nearby the statue of Beaumarchais, whose dates of birth and death are identical with those of Washington, the father of our country; but dates which no American whom he had ever met, recognized. Mr. Lucas smilingly remarked, slyly intimating that we Americans are miserable students of the history of our own broad, fine country.

Walking on, we visited the little square where stands the statue of Berlioz, first of the modern masters of orchestra music. The statue was unveiled in October, 1886, and Mr. Lucas, then a boy, was present. (On another day, Mr. Lucas and I went to Montmartre and saw the street in which Berlioz lived; a street immortal because, there too, is the site of the cottage where brave little Mimi Pinson, tender heroine of the opera, *La Bohème*, struggled with her tragic life, slipping at last to eternal peace and rest upon the deep and not unkind bosom of Death.)

Afternoon came of our day of sunlight and rich adventure, and we entered the church of Sainte Clotilde, and saw the organ where César Franck, master of modern instrumental composition, played for three decades or more. We lingered in the square in front of the church before the memorial erected to him. It is a beautiful monument, with the figure of Franck sitting relaxed in his chair, his arms folded on his breast, while bending over him with hand cupped as if to carry the whisper, an angel, presumably the spirit of music, speaks to him.

We passed the home of Saint-Saëns with its great hand-carved oak portals. We halted in admiration before the beautiful Tour St. Jacques, one of the few medieval structures left in Paris. This tower, of Gothic architecture, belongs to the period of Notre Dame.

Standing in the Place Vendôme, we looked up at the home of Chopin. Each house in the square in which was Chopin's home, was built with the true Mansard roof. None of these has been altered in all these years gone by.

We saw the old house in Rue Mazarine where Molière lived; and passed the home of Heine; and the corner where stood Rossini's house. The Restaurant Pallard is there now, named for Rossini's cook.

Strolling through the Rue des Lombards where Boccaccio was born in 1313, and who later became the foremost writer of Italian prose, we walked until we came to the house where Count Fersen of Sweden lived, he who planned and almost carried through the famous escape of Marie

Antoinette from the Tuilleries, and whom history records as the only man the ill-fated queen truly loved.

The afternoon sped on, and somewhat tired from our pilgrimage to historical shrines we climbed into a taxi cruising by, requesting to be driven to the beautiful cemetery of Père Lachaise. With feelings of profound sadness and reverence we stood before the tombs of Rossini, Cherubini, Bellini, and Patti; and before those of Oscar Wilde and Balzac. We paused before the memorial to Abelard and Héloïse, immortal lovers of history; and remained a long time before the tomb of Chopin.

Chopin lived just thirty-nine years, but he achieved for himself in his short life a place among the immortals. Wherever one hears of music, whomever else one may think of, swiftly will come to mind the name of Chopin, for with him and Liszt began the modern conception of piano playing.

The monument above his tomb is surmounted by the mourning figure of a woman. Sorrowing, she broods eternally over her imperishable dead.

Leaning against the iron rail surrounding the tomb, we listened to the wind sigh through the evergreens, and rustle the dried leaves of the great chestnut trees—even the sunlight and the shadows seemed to love this place, so softly did they fall about it.

Walking soberly down the dozens of steps leading to the street from the cemetery, silently we climbed into our waiting taxi and turned back to Paris, beautiful in the opalescent color of the sunset.

We alighted in the Rue Visconti, formerly called Rue des Marais Saint-Germain, which was opened through the marshes of Paris in 1540.

Racine died at Number 19, Rue Visconti, and in the same house in 1730, Adrienne Lecouvreur, famous French actress, died in the arms of her lover, Marshal Saxe. She was buried at night on a street corner, and to this day her resting place is unknown. Formerly a friend of Voltaire, he wrote so strongly about the scandalous treatment of Adrienne that he became unpopular at court and had to leave Paris for a period of time.

He later died at the corner of Rue de Baume and the Quai Voltaire, very near the spot which history records as Adrienne's probable burial place.

Night had swept softly down upon the city while we were in the old avenue and the street lights were casting



THE RUE DE VENISE

GODOWSKY AT THE TOMB OF CHOPIN
Pere Lachaise Cemetery, Paris.THE RESIDENCE OF NINON DE L'ENCLOS
rue des Tournelles. Milton Lucas at door.THE COTTAGE ON THE HEIGHT, MONTMARTRE
(now destroyed) in which Murger placed Mimi Pinson in his novel, *La vie de Bohème*.THE CÉSAR FRANCK MONUMENT IN PARIS
(Lillian Wright seated on pedestal)

small pools of gold upon the dark pavements upon which we walked.

Mr. Lucas suggested that we go to the Cafe Procope which contains the table where Voltaire used to come with his friends to eat, and at which we sat at dinner. A brass plate bearing his name marks the table and a similar plate inscribed with the name of Jean Jacques Rousseau was fastened to Rousseau's table, for he too, frequented the old restaurant in days long gone. Again we felt as though we were in the company of distinguished ghosts, as when we walked in the early morning in the Place des Voges among the interesting homes of many famous persons.

Revived by food and the atmosphere of the place, we again turned down toward Old Paris when we left the cafe.

Passing the old church of St. Germain L'Auxerrois, we saw the small square tower from which was rung in 1572

the tocsin which gave the signal for the awful massacre of St. Bartholomew. More than four hundred years have passed since then and looking at the quiet church, so softly shadowed in the dark, it was difficult to realize its present peace had not always been.

Down into Old Paris we plunged into a street so narrow and so dark I was frightened. Terrible in appearance, men skulked along in the shadows and women crept in and out of doorways. I questioned the wisdom of our entering so sinister a place so late at night but my companion was not alarmed. My fears amused him highly.

I sighed with rather uncomplimentary relief when we left the dark little street and entered the more brilliant avenues.

Beautiful in the day, by night Paris is a radiant city with her millions of lights like jewels strung about her in lavish profusion.

Going in the direction of my hotel, Mr. Lucas and I

crossed one of the many bridges which span the Seine, a river which has furnished romance and charm to many of the stories of France. Leaning against the bridge rail, we watched the water flow beneath us and the little boats tied up along the quais, impressed again by the sense of great presences in the air which pervades not only Paris but the whole of France.

Standing silently, our minds brimming with the impressions we had received in the day's glorious pilgrimage to the shrines of immortal dead, remembrance of period after period of the inspiring, dramatic Past of France, with all its moving history, whirled before us. There is nothing in the world that is new that is not to be found in Paris, and nothing in the long march of civilization which has not left its record there.

A clock boomed out the hour, and faintly in the distance we heard the deep-toned bell of Notre Dame. It was midnight in Paris.

Two New French Operas Produced in Paris

Max von Schillings Visits the City—Vienna State Opera Season—Other Items of Interest

PARIS.—French music has been enriched in the last week by two operas of uncommon value—*La Tour de Feu* by Sylvio Lazzari, produced at the Opéra, and *Angelo* by Alfred Bruneau, given at the Opéra Comique. The two new works were most cordially received and deservedly applauded.

La Tour de Feu easily classes as one of the outstanding novelties that have been essayed at the Opéra in a very long time. The composer is his own librettist and has imagined a subject well adapted for interpretation by a musician of his sombre, almost morbid temperament.

The scene of the plot is laid on a bleak island off the coast of Brittany. Yves, the young keeper of the light-house, marries Naïc, a girl who as a baby was washed ashore. She is a strange Ibsenian Lady of the Sea, with unexplained yearnings and impulses. On their wedding day, a Portuguese ship anchors in the roads. The owner, Don Jacinto, also a creature of impulse, comes ashore, sees the young bride and creates a deep impression on her by his splendor, the ardor of his gaze and the caressing inflection of his voice. Before the bride and bridegroom go off to the lonely lighthouse, the fiery tower which is seen glowing like a furnace in the distance, Don Jacinto obtains from Naïc a half promise to meet him.

The following morning the Portuguese calls at the light-house, in the absence of the husband and finally persuades Naïc to join him on his ship during the coming night and sail to a land of eternal dreams of love and sunshine. A storm springs up, Yves surprises his wife signalling mysteriously. He divines the truth and extinguishes the light. His rival's ship runs on the rocks and breaks up. Naïc in despair throws herself into the sea and Yves, driven mad by the succession of catastrophes, rekindles the light by setting fire to the tower.

A BRILLIANT SCORE

M. Lazzari has proved himself to be a librettist of exceptional ability; his text is clear and runs smoothly, rarely lacking in interest and gradually bringing his plot to a climax. From a musical standpoint his opera possesses grandeur and conviction. He has the gift of melody, and develops, transforms and combines his themes with magnificent effect set off by brilliant instrumentation.

Of the three acts the last unquestionably holds the palm. The musical rendering of the storm is a revelation of dramatic force and tragedy. The energy displayed in this act bears the imprint of a commanding personality. Vocally the interpretation could not have been in better hands. Foremost comes the great soprano and actress, Fanny Heldy, who made an unforgettable Naïc, sweetly beautiful in appearance and fascinating in her dramatic rendering of the fickle bride.

MARCEL JOURNET STILL A MASTER

The young tenor, Georges Thill, as the husband Yves, had a less spectacular rôle. His brilliant voice however came very much to the foreground and he gave an excellent account of himself dramatically. Marcel Journet as the Portuguese squire, unfortunately did not have sufficient scope to show his great histrionic ability, neither did the role lend itself particularly to any vocal display. But one thing was evident—that the little that the great basso was called upon to do he accomplished as only an artist of the stamp of Marcel Journet could do. There was also a minor part, Yann, a traitor through jealousy, which was excellently sung and acted by a promising newcomer, the young baritone Claverie, who is a recent laureate of the Conservatoire.

MOVIES PROVIDE THE STORM

The settings were of a very lavish order, conceived by Maxime Dethomas and executed by Georges Mouveau. The storm, in Act III is pictured in an extremely novel manner, namely, by way of moving pictures taken off the coast of Brittany. These were projected on a back drop. The effect is certainly realistic and caused quite a sensation. The experiment may be the departure for an entirely new form of stage setting.

The orchestra, under the baton of François Ruhlmann, lived up to its reputation as a highly trained instrument and proved itself fully equal to the task of interpreting a new work.

BRUNEAU, ZOLA EXPONENT, TURNS TO VICTOR HUGO

Alfred Bruneau, the composer of the Opéra Comique novelty, *Angelo*, Tyrant of Padoue, has already given many operas to the French stage, and has hitherto found his chief inspiration in the works of Emile Zola (*La Rêve*, *L'Attaque du Moulin*, *L'Ouragan*, etc.). His works have invariably, at their production, created heated controversy and it was only by sheer force of character and artistic probity that he won respect for them and even admiration.

Charles Mérat, the librettist of the new work, has adapted Victor Hugo's famous drama of the same name with skill and pious reverence for the master's text. The cuts, though considerable, have not impaired the quality of the plot but have rather tended to relieve the weariness of the five long acts.

A dreamer, an idealist such as is M. Bruneau, could not

possibly cope with the general elements found in Hugo's dramas—wookers, jealous women, vindictive husbands, mysterious emissaries of ruthless absolutism, secret doors, hired assassins and carousing ruffians, poison daggers, apparent death, simulated interment, Juliet restored alive from the tomb to a frantic Romeo who, in his blind fury for vengeance, has just killed her presumed murderer but real saviour. Nevertheless Bruneau's score possesses that vigor, personality and character which stamp him as one of the leading musicians of the day. His music combines a certain grandeur with a strikingly effective style.

Angelo is admirably presented. It would be difficult to think or even imagine, more ideally perfect interpreters for the roles of La Tisbe and Catarina than are Geneviève Vix and Emma Luart; both beautiful, both gifted with fine voices, both accomplished singers and actresses. Lafonte was a perfect Angelo. Albert Wolff, at the head of the orchestra, fully merited the warm demonstration he was accorded at the conclusion of the performance. The settings were very lavish and beautiful, thanks to Georges Ricou, one of the directors of the Opéra Comique.

MONA LISA FOR PARIS

Max von Schillings recently passed through Paris, spending several days in the capital. The German composer returned from Barcelona, where he directed the production of his opera, *Mona Lisa*, which was very enthusiastically received at the Liceo theater. With the frequent visits of Schillings to the French capital persistent rumors are abroad of an eventual production of his much-discussed work at the Paris Opera.

VIENNA STATE OPERA SEASON IN PARIS

Plans have now been definitely fixed for the coming of the Vienna State Opera to Paris next spring. The performances to be held at the Opera are to commence on May 15 and the works to be given are *Die Walküre*, *Tristan and Isolde*, *Fidelio*, *Rosenkavalier*, *Tosca* and *Die Entführung aus dem Serail*.

Franz Schalk will conduct the orchestra of the Vienna Opera, which together with the state chorus will accompany the troupe. Even the stage setting for the operas to be given will be brought from Vienna.

H. K. S.

MILHAUD'S BALLET TURNED INTO AN OPERA

Three other works have had "premieres" here recently, though two of them were not novelties in the strict sense. Darius Milhaud's *Le Pauvre Matelot*, now an opera, was long a successful ballet in Diaghileff's repertoire, and as such has been reviewed in these pages. Marc Delmas's *Gyrcia*, which originated as a prize-winning opera but proved too cumbersome for production in that form, has now been cut down to a ballet.

Les Matelots, alias *The Poor Sailor*, belongs to the better class of Milhaud's productions, which are either very good or beneath all criticism. In fact if he never writes anything better than this opera it will suffice to absolve him of all the atrocities which also bear his name.

The music has real power and is sustained throughout both by the singers and the orchestra. And what is es-

specially striking for so modern a score is that the artists have an opportunity really to sing. The performance was hardly adequate, though Madeleine Sibille was impressive as the wife and Legrand did some excellent singing as the sailor. Felix Vieulle made a convincing father-in-law.

The staging was most ingenious; on one side was shown the home of the wife, with the house of a neighbor on the other, and a curving street between. According to need, one or the other of the interiors was illuminated, the fourth wall showing opaque when not lighted. It is the first time, at least at the Opéra Comique, that artists have sung inside of four walls.

A LURID MEDIAEVAL TALE

Dull and lugubrious music accompanies the rehashed ballet of Delmas, and it is doubtful whether the result is worth the trouble taken to remodel it. Nor is the music of the second new ballet, *Les Matinees d'Amour*, by Jules Mazzellier, entirely worthy of the charming story, which dates back to the Renaissance.

Two devils manage to enter a convent, where they see the beautiful and virtuous wife of Joffroi in prayer. They inspire her with a guilty love for the sacristan, to whom they give untold wealth stolen from the Church. The two lovers flee, but the Virgin Mary begins to pray for her lost children and they turn back. The stolen treasure is returned to the church, the wife comes back to her husband, and the two devils are chained up securely. In his setting Mazzellier has tried to interpret actions instead of emotions, and the result is not entirely satisfactory.

N. de B.

SO NEAR AND YET—

Geographically, England is so near to France that at certain points it can be seen; but, as we all have learned, light travels faster than sound, and English music seems to meet with tremendous difficulties in crossing the channel. In fact, Purcell is the only well known English name on French programs. I was not surprised, therefore, when I saw a record small audience at a concert of Granville Bantock's music in the Salle Chopin. There were exactly twenty-one people in the hall, and two of us did not count because we were music critics. The concert, which was of the non-exhilarating type, consisted of songs sung by Robert Maitland. Here, as always, Maitland's work was characterized by artistic finish, care, musical judgment, and good vocal tone. But his manner is not one that creates enthusiasm.

Now were the composer's texts of much assistance in rousing spontaneous applause. Soloman's delineation of the physical attractions of his lady friend would do very well for showing off animals at a cattle show, but they are rather embarrassing to listen to in a concert room in female company.

BACHAUS AGAIN

Bachaus was so successful in December that he was obliged to return in January to give two extra concerts. He played Beethoven's Emperor concerto with the Lamoureux orchestra, and he gave a recital of Schubert and

(Continued on page 18)

Ysaye in the Summer of 1927

Herewith are shown pictures of Eugene Ysaye with Mme. Ysaye and Viola Mitchell, an American pupil, at le Zoute and Ostende during the past summer, which was divided between those two Belgian seaside resorts. The eminent violinist still is intensely active. He begins his day before eight o'clock in the morning and works continuously until nightfall, teaching, composing, rehearsing and correcting the proofs of music he is editing. The youngest pupil in the Ysaye violin class is an American, Viola Mitchell, who will make her Brussels debut in March, playing the Brahms and Mozart G minor concertos, and a Fantasie by Ysaye.



VIOLA MITCHELL, EUGENE YSAYE AND MME. YSAYE at le Zoute, Belgium; photographed during the summer of 1927.



MME. YSAYE AND VIOLA MITCHELL, snapped by Ysaye. The young American is one of his best pupils.



YSAYE AND MME. YSAYE in front of the Kursaal at Ostende after his concert there in August, 1927.

John McCormack's Forty-first Washington Concert

Writing in a humorous vein, the Washington Post had the following to say of John McCormack's forty-first concert in the national capital on January 23. "On the subject of capacity houses and individual stars it seems that John McCormack, the well-known Irish song-bird is no mean attraction. On Monday night he managed to greet a few friends in the Washington Auditorium. Some 6,000 of the faithful filled the mammoth playhouse when John took his stand on the rostrum." The tenor cast his proverbial spell over the huge throng and held them enthralled during his singing of a program consisting of several classical numbers, Irish folk songs, old English ballads, and a weird and ancient Chinese dirge dating back to A. D. 700.

The enthusiasm of the audience brought numerous encores, while the approbation of the press produced the most laudatory comments on the singing of the eminent tenor. A few excerpts follow:

"The program was the usual McCormack one, perhaps a little more varied, but stressed heavily with folk songs and melody. In fact it was almost a folk evening, if one may judge by the enthusiastic response that followed that part of the program—the classic pieces being effective, for the most part as rich and superb vocalization is always effective."

"He sang 'The Snowy Breasted Pearl' as it has seldom been sung. 'Has Sorrow Thy Young Days Shaded?' and 'The Short Cut to the Rosses' were equally effective, and the encores evoked thunder."

"It was a glorious entertainment." (From the Washington Herald).

The Washington Post said: "Mr. McCormack opened his share of the program with an old English ballad, 'Since First I Saw Your Face,' by Thomas Ford, written about 1600. He sang it with tenderness and sympathy and the audience clamored for an encore. In his next number, 'Enjoy the Sweet Elysian Groves' by Handel, Mr. McCormack showed the clearness and beauty of his tones in the elaborate ruins of this piece. The old McCormack charm was seen in 'A Fairy Story' by the Fire by Merikanto, which was admirably done. The Desolation (Chinese, A. D. 700) by Bantock was distinguished by its artistry. In the 'Panis Angelicus' with cello obligato, Mr. McCormack's diction was delightful, and in answer to overwhelming applause he sang a simple selection, 'Just for Today.'

Finally, the Washington Evening Star: "When Mr. Mc-

Cormack appeared for his first group he received a prolonged ovation. It included the old English 'Since First I Saw Your Face' by Thomas Ford, and the very florid 'Enjoy the Sweet Elysian Groves' from Handel's *Alceste*. Mr. McCormack sang both these numbers exquisitely. . . . The Bantock arrangement of the very old Chinese Desolation and Cesar Franck's beautiful *Panis Angelicus* with cello obligato were sung with beautiful tone. In the Irish group which was eagerly awaited, 'The Bard of Armagh' was received with prolonged applause; 'The Short Cut to the Rosses' was a typical Irish song, sung with typical McCormack mingling of humor, romantic sentiment and pathos, and 'The Snowy Breasted Pearl' was quite as exquisite as this singer always makes it. Among the last group were 'The Cowboy's Lament,' 'Bird Songs at Eventide' and 'Love's Old Sweet Song,' and after insistent and persistent applause from the majority he gave 'Old Pal of Mine' as an encore."

L. J.

Dickinson Historical Lecture Recitals Begin

Clarence Dickinson's annual Historical Lecture Recitals at Union Theological Seminary on Tuesday afternoons in February, at four o'clock, have for their subject *Eternal Creative Will Revealed in Music*. The theme of the first recital was *Rhythm, the Pulse of Life*, and Dr. Dickinson will be assisted by Grace Leslie, contralto; Mildred Dilling, harpist, and the tympani and instruments of percussion from the Philharmonic Orchestra.

The second program, February 21, has *The Emotional Element* as the subject, with the following artists: Ragini Devi, Hindu singer; Charlotte M. Lockwood, organist; Hardesty Johnston, tenor, and the male choir of the seminary, Hugh Porter conducting. Seats at these lecture-recitals are always in great demand.

Estelle Liebling's Studio Items

Dorothy Miller, coloratura soprano, was the soloist at the Roxy Theater the week of January 16. Louise Scherer has been engaged as the contralto soloist at the Central Presbyterian Church. Alina Bucciantini, coloratura soprano, will be the soloist at the Press Club on February 26. The Liebling Girls' Quartet, consisting of the Misses Rowland, Glass, Lewis and Howard, broadcasted for the General Motors on January 30. Frances Sebel, soprano, has been engaged to give a recital in Miami, Fla., on February 12. Eleanor Standish, soprano, has been engaged by Florenz Ziegfeld for the new Dennis King operetta, *The Three Musketeers*. All are artist-pupils of Estelle Liebling.

Heifetz on Tour

Following Jascha Heifetz' second New York recital of the season on January 29, he continued on tour, on February 3 playing in Montclair and on February 5 in Philadelphia. He was then scheduled to proceed to Washington and Balti-

more and to play in cities farther south. During the week of February 20 he will give two concerts in Havana. On March 30 and April 1 he will return to New York to appear with the New York Symphony Orchestra. His tour will close at Northampton on April 30.

Leon Glasser Pupils Enjoyed

A dozen young violinists, pupils of Leon Glasser, were heard at Carnegie Chamber Music Hall, New York, on January 29, by an audience which demonstrated strong approval of their playing, and expressed it by gifts of flowers to the participants. All were young, and played from memory, showing varied amounts of natural talent, but under instruction calculated to bring their endowments to the fore.

Bernard Marks, playing Vivaldi and Monti works, as well as his instructor's minuet, is a star pupil; Ralph Greenspoon also excels in Tartini and Severn works. Elizabeth Greenspoon, cellist, and Juliet Greenspoon, pianist, showed themselves talented members of the family, winning much applause. Lillian Hoffstein (Viotti concerto), and Lillian Goldner (Haydn and Nachez works), deserved the commendation they received. Others on the interesting program were Honey Ferber, Abraham Bagrash, Emil Soskind, whose playing of a Mozart concerto, especially the cadenza, was warmly applauded, and Sidney Greenstein, the latter being winner of a Juilliard Scholarship, and playing a Mozart excerpt and his teacher's *Tango Triste* in fine fashion. Mr. Glasser's works, noted above, and also including his *Retrospection*, are melodious and interesting. The program closed with the following ensemble of eighteen violinists, playing the overture to *The Barber of Seville*: Abraham Bagrash, William Breslau, Honey Ferber, Mack Geller, Lillian Goldner, Ralph Greenspoon, Elizabeth Greenspoon, Sidney Greenstein, Lillian Hoffstein, George Kaplan, Irving Katz, Bernard Marks, Jack Meth, Morris Roth, Emil Soskind, Birdie Zlotolow, Meyer Shapiro, viola, and Max Katzenberg, viola. William Friedman proved an expert accompanist.

Fique's Cleopatra Given in Brooklyn

Carl Fique presented his comic opera, *The Return of Cleopatra*, at the quaint Little Theater in Brooklyn on January 28. The talent for the performance was largely recruited from the Fique Choral, and the performers reflected favorably upon their teacher and leader.

Mr. Fique's name has become well known to the musical public of Brooklyn, and the affairs given at the Fique Studio have always been of such a delightful and refined type as to attract notice to all activities associated with his name.

The performance was thoroughly enjoyed by a large audience.

Another Pacific Coast Date for May Peterson

In connection with her tour of the Pacific Northwest, announced for the first half of February, May Peterson will sing in Seattle, Wash., on February 10. Her appearance in Portland, Ore., took place on February 2. Other dates are to be announced later.

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Questions About Piano Study Answered

By Alexander Raab

Alexander Raab, eminent pianist, pedagog and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—What form of exercise would you recommend for keeping the hand in the best condition for playing? M. C. F.

A.—It is not possible to give a satisfactory reply to your question without knowing in detail the formation of your hand, muscular conditions and the peculiarity of your style of playing. The student should discover for himself—with the assistance and advice of his teacher—the special forms of exercises best suited to his needs. A hand that is hard and heavy, inclining easily to stiffness, requires different treatment than a hand that is soft and more delicately constructed. I know a pianist who finds it most helpful to play extended chords for a time just preceding a performance. Others will prefer double notes, scales, arpeggios, or even some purely muscular exercise.

Frances Foster's Activities in Canada

Although Frances Foster intended to take up her activities in New York again this season, she has not been able to do so owing to her many successful engagements in Canada. Her headquarters being Halifax, she undertakes to stage and direct musical comedies, minstrel shows and various concerts, and has been kept extremely busy right from the beginning of the season. One of her main undertakings is a series of afternoon concerts, called the "Enchanted Hour," which Halifax considers as a musical event.

The Halifax Evening Mail said on November 26: "There has come to Halifax a very beautiful thing, an Enchanted Hour, when those whose thoughts at the twilight hour are attuned to the aesthetic joys of music, song and drama, foregather in Phinney's Auditorium and, with Frances Foster as the chief magician, enter a magic world where imagination and true love of music are given a free rein."

On January 11, Frances Foster achieved a crowning success with an afternoon in honor of Franz Schubert. The program, rendered in German, was of the highest rank and carefully selected so that the audience was able to graph and understand this immortal master in all his various moods from extreme joy until dark shadows began to fall down on his young and tragic life. In this concert Frances Foster was capably assisted by several of the most prominent artists of the town, all of whom wore the costumes of a hundred years ago.

Frances Foster is also a director of Halifax's only women's chorus, St. Patrick's Glee Club, and has achieved extraordinary results with this chorus which had its successful debut last season. As a teacher of singing and coach to more advanced singers and artist-pupils, she stands at the very top of the Halifax musical profession.

Donald Francis Tovey Returns to Europe

Donald Francis Tovey recently sailed on the S. S. Aquitania after a visit of four weeks in America, during which time he appeared in four memorable concerts in New York. Several of the music critics remarked in their reviews that no earnest musician should fail to hear Professor Tovey, and many prominent artists also commended him highly for the fine art he displayed. Professor Tovey will return to America in the fall, not only to be heard again in recitals and concerts, but also, in response to numerous inquiries, to conduct interpretive classes like those he holds in England and similar to those he attended years ago under the direction of Franz Liszt. Such classes will enable young musicians, teachers and students to benefit from Professor Tovey's interpretations of the great works in music.

Hughes Pupil Well Received

Marvine Green, gifted young pianist and professional pupil of Edwin Hughes, appeared on the program of the Matinee Musical Club at the Hotel Ambassador on January 15. Miss Green offered the G minor sonata of Schumann in fine style, giving an interpretation that was marked by temperament, taste, and excellent feeling for the romantic character of the work. The audience greeted the player with enthusiastic applause, and the young artist responded with a brilliant performance of the Strauss-Schütt waltz, Tales from the Vienna Woods, as an encore. Miss Green broadcasted the entire Italian concerto of Bach over Station WNYC on January 19.

Columbia Schubert Contest Time Extended

It has been announced that the closing date for entries in the \$20,000 international prize contest for the Schubert Centennial has been advanced from March 31 to April 30, 1928, in response to requests from American composers. A similar extension has also been granted the nine European zones. National juries will meet the first week in May, and prize winners will be selected for submission to the international jury in June. The contest is being conducted by the Columbia Phonograph Company, and Otto H. Kahn is chairman of the international advisory body.

Milan Lusk Plays in Chicago

Milan Lusk, violinist, appeared in a recital at the Edgewater Beach Hotel, Chicago, under the auspices of the Columbia Club. The major number on the program, the Spanish Symphony by Lalo, disclosed the violinist as a virtuoso. At the conclusion of his performance he was greeted by a storm of applause which was not to be silenced until he had added several encores.

HERBERT WITHERSPOON

Distinguished Musician, Educator
and President of

CHICAGO MUSICAL COLLEGE



SPRING TOUR

In response to urgent requests from former pupils and teachers who cannot come to Chicago during the season, Mr. Witherspoon will visit the following cities the dates named. He will hear these old friends and their pupils sing and play with the idea of helping them in their work.

March 5	.	.	.	.	.	.	Dallas, Texas
March 6	.	.	.	.	.	.	Denton, Texas
March 7 & 8	.	.	.	.	.	.	Ft. Worth, Texas
March 9	.	.	.	.	.	.	Amarillo, Texas
March 10	.	.	.	.	.	.	Wichita Falls, Texas
March 12	.	.	.	.	.	.	Austin, Texas
March 13	.	.	.	.	.	.	San Antonio, Texas
March 14	.	.	.	.	.	.	Houston, Texas
March 15	.	.	.	.	.	.	Beaumont, Texas
March 16 & 17	.	.	.	.	.	.	Texarkana, Ark.-Tex.
April 13	.	.	.	.	.	.	Indianapolis, Ind.

A limited number of examinations, auditions and lessons will be arranged at each place. Advance reservations of appointments necessary. Lectures will be given in several cities.

CARL D. KINSEY, Manager
70 East Van Buren Street
Chicago, Ill.

DEVORA NADWORNEY A RADIO ENTHUSIAST

Popular Contralto Finds Broadcasting an Inspiration as Well as a Valuable Asset for Publicity in Concert Work

The new offices of the National Broadcasting Company are located on Fifth Avenue at Fifty-fifth Street. There one meets many of the artists associated with the company at about any time of the day, and most of the night. Curiosity drew us to this building one day, as we chanced by, for we wondered if we would find Devora Nadworney, whom we had so thoroughly enjoyed hearing on the air the day previously. Our attention on entering was caught by the gayly decorated halls and rooms—definitely in the modernistic style, which, in spite of its weirdness, has a quality of continuity which is satisfying. In the midst of the surroundings we spied a dark, tall woman, distinguished by her personality and costumed in a Russian smocked gown of red crepe. She seemed quietly retiring, but she arrested us—and then we were sure that she was the one for whom we were looking.

When we mentioned our mission to her she greeted us cordially and led us into one of the reception rooms, from which one could look into the broadcasting studios and hear the artists performing. We did not have to question Miss Nadworney as to how she liked this venture of her artistic career, for immediately on hearing the music, and seeing our interest in the performance, she exuberantly said: "I love it. I am simply fascinated by this great scientific advancement," and again she reiterated enthusiastically, "I love it."

It was not difficult to believe Miss Nadworney; her sincerity was obvious, and her enthusiasm contagious. Of course we realized that the contralto's appreciation of the radio was somewhat colored by the fact that she has been acclaimed as a very popular attraction. Her voice is of such quality that it reproduces with all its lusciousness and deep coloring, and moreover she is a versatile artist. Her artistic nature essentially allows for this, and the facility she has for languages is a vehicle for this very versatility. These, however, were our own conclusions, and we wondered just what Miss Nadworney's were. So we inquired as to her reasons for her "great love."

"First of all, it is because I feel that my scope for reaching an audience is unlimited on the radio. The pleasure of an artist's performance is in reaching the public, otherwise there would be no competition. This thing of having the appreciation of the public is the psychological reason for the concert field, and in fact every other field of activity, especially music. When I face an audience on the radio I have the definite reaction that countless human beings are listening to me. I do not believe it is my imagination that gives me that reaction. I am firmly convinced that I get a rebound from so much attention being centered on my singing. This is not a question of just having faith, however. To back my statement I have the stream of letters that come pouring in after my individual concerts, that, after all, give the actual material touch which is very satisfying."

Hearing ideas so clearly and definitely expressed, we instinctively felt that there were others ready to be unfolded,

and we were not disappointed when we turned to the subject of radio from the standpoint of publicity. It had been our impression that perhaps the public was not interested in the actual concert appearance of an artist after he or she had been featured as a radio attraction. Several managers had told artists this was the reason they would not manage their concert tours, and it seemed a little disheartening to think that the value of an artist was measured solely from this viewpoint. Miss Nadworney assured us differently.

"Radio broadcasting has given me endless valuable publicity, and publicity which has truly been remunerative. I feel that those who hear of me over the radio are an altogether different class of people from those who note the publicity in newspapers and magazines, and because of this I think that both kinds of publicity are essential. The saying that an artist is not popular on the concert stage after having been associated with the radio is not true, as my own personal experience has proved the contrary. I have given a series of out-of-town concerts in the East and have found the audiences most cordial. In fact, I am sure that this cordiality was backed by the sense of curiosity that the majority of those present had in seeing the person they had so often only heard."

"The tour I made with Graham McNamee, who is famed as an announcer for the National Broadcasting Company but who is also a very fine baritone, was one of the most satisfactory I have ever had. We had so many requests that I felt, after that, more confident than ever of the value of radio. Those requests could only have come as the result of having heard me sing over the air."

Casually the speaker turned over to us a book full of clippings—"just as a proof of what I am saying," she mused softly. This was what we read: "Miss Nadworney at once charmed her audience. Her beautiful, flexible voice was heard with pleasure that was marked by the demand for her reappearance" (Waltham, Mass., News Tribune); "Devora Nadworney charmed the audience. The young artist possesses a most expressive contralto voice having great strength and richness of tone" (Haverhill, Mass., Evening Gazette); "In her solos and encores a rich remarkable tone quality was demonstrated and the sweetness of her gifted voice charmed the audience" (Westchester, Pa., Daily News).

"An interesting incident to me," continued the singer, "is the fact that at a recent concert of the Forest Hills Choral Club I was engaged with the understanding that I was to appear as a member of the Chicago Civic Opera Company. I have that privilege, of course, having been with the company for some time, but to me it was obvious that they wanted that factor emphasized because of my radio association. This prejudice, however, broke down by the time I arrived there, so that on the second printing of the program it was not found essential to stress this fact. I was extremely pleased, as it proved to me that I was finally chosen because of my merits. The press there became very



enthusiastic after my solos with the club, and, as is my usual experience, I am re-engaged."

"These re-engagements," we commented, "must be a joy to you, for they are the strongest proof of your ability to please."

"And, of course, kills the statement that radio artists are not popular on the concert stage," added Miss Nadworney quickly.

The enthusiasm Miss Nadworney has for radio is truly encouraging to those who have made radio their choice, for her appreciation has come after much operatic experience, a great deal of concertizing—and incidentally she was also the winner of the prize given by the National Federation of Music Clubs.

Earle Laros Conducts Easton Symphony

The Easton Symphony Orchestra, under the direction of Earle Laros, recently gave its thirty-sixth concert in the Senior High School auditorium, Easton, Pa., with Rebecca Beam, contralto, as soloist. The program presented was a difficult one, including numbers by Rossini, Mozart, Bach, Abert, Bach, Borodin, Grainger and Tschaikowsky, and the manner in which they were played gave evidence of sincere and painstaking work on the part of conductor and orchestra. With the exception of Mr. Laros, the men in this orchestra are not professionals, having organized simply for the pleasure to be gotten out of playing together. The results accomplished, however, have been so unusual that interest in the organization is now more than local.

Mr. Laros chose an excellent soloist for this concert in the person of Miss Beam, who is an artist-pupil of John Warren Erb of New York. She was heard with orchestra in Bach's Strike, O Strike Thou Longed-for Hour, the orchestrations for which were loaned by Dr. J. Fred Wolfe, who is so well known as conductor of the Bach Choir of Bethlehem. Both orchestra and soloist acquitted themselves to the satisfaction of the audience, as was evidenced by the enthusiasm with which they were received. Miss Beam also was heard in three Schubert songs, and was so well received that it was necessary to give two encores. Mr. Laros, who, in addition to being a conductor, is a pianist, played artistic accompaniments for the contralto.

Main Line School of Music Notes

The regular monthly recital of students of the Main Line School of Music, Ardmore, Pa., was held on January 9, when pupils from the piano and violin departments presented the program.

On January 18 tea was given in the large music room of the school, at which time Horace Entriken, tenor of Merwood, scored a success in a group of songs, and Ethel James gave pleasure in two piano numbers.

The Woman's Chorus, which rehearses every Wednesday morning at the school under the direction of Adolph Vogel, is gaining in numbers and in proficiency. Marie Hinterleiter is the accompanist.

Christine Haskell, artist pupil of Florence Leonard, played the first Dohnanyi piano quintet with the Hart House String Quartet on January 23 in Pittsburgh.

Alsen to Sing in Washington

Elsa Alsen, dramatic soprano of the Chicago Civic Opera Company, is to sing the role of Sieglinde in Die Walkure and Isolde in Tristan and Isolde with the Washington National Opera Company on February 16 and 23 respectively. On February 6 Mme. Alsen appears as soloist with the Cleveland Orchestra at Palm Beach, Fla.

Ann Arbor Students for Juilliard School

That the University School of Music, Ann Arbor, Mich., has become recognized as one of the leading musical schools of the country is evident from the fact that the Juilliard Musical Foundation has placed seven students from there in the Juilliard School. Charles A. Sink is president of the School of Music.

Prague Chorus Programs

During the visit of the Prague Teachers' Chorus, some of the interesting things to be heard for the first time in America will be Janacek's Seventy-thousand, the intensely dramatic poetical text of which was written by the peasant-poet, Bezruc; Kuno's Ostrava, a story of the coal mines, and J. B. Foerster's Hymnus.



"His voice is sweet, pure, and true; his personality is attractive. He is classed as a lyric, but indicated a fund of dramatic power."

—Miami Herald.

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JOSEF HOFMANN

New York Recital

Carnegie Hall

Sunday, December 18, 1927

"The sovereign qualities of the distinguished artist, the superb control and direction of emotion . . . consummate musicianship and a technic that stops at nothing. A master, indeed a man of genius."—*Olin Downes, New York Times*.

"Josef Hofmann, prince of pianists, gave a recital yesterday. There was a typical Hofmann audience, which means one that packed the hall. Hofmann gave his audience a reading of supreme beauty; a most finished keyboard art. It was a great recital by a great pianist."—*W. J. Henderson, New York Sun*.

"The mere sound of Mr. Hofmann's interpretation was ravishing; the sheer magnificence of his mastery over the piano. A Hofmann recital finds my small collection of English words not at all germane to the powerful but unclassified sensations it engenders."—*Samuel Chotzinoff, New York World*.

"Hofmann, one of the most grandly gifted players musically, technically and intellectually, reigns a towering king of the keyboard."—*New York American*.

"Hofmann's superb playing enthused. One sat before him yesterday again a captive in body, brain and emotions to the unerring magic of his art."—*Irving Weil, New York Evening Journal*.

"As great an audience as ever crammed itself into Carnegie Hall . . . an insatiable throng which in addition to a luxuriant program, exacted what may be a record number of thirteen encores. The lyric interludes were played with Mr. Hofmann's most tender and gracious poetry, but constantly among them blazed forth convulsions of fury and desperation fit to strike the hearer with consternation at such titanic vehemence of passion. To follow the program through its course would mean only a parade of verbal superlatives."—*Richard L. Stokes, Evening World*.

*Mr. Hofmann teaches in person at The Curtis Institute
of Music and gives individual lessons*

THE CURTIS INSTITUTE OF MUSIC

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STEINWAY PIANO

DUO-ART RECORDS

Gotham Gossip

SOPHIA CEHANOVSKA PUPILS HEARD

A recent studio musicale presented a dozen singers, artist-pupils of Sophia Cehanovska, mother and teacher of George Cehanovska, Metropolitan Opera baritone. Helen Gahagan, Betty Hannon, Myrtle Del Homme, Lenore Cornwell, Helen Thomas and Mary Kizis were conspicuous among these; they all sang with that prime requisite, breath control, with smooth, expressive, even tones, showing the training of an excellent teacher. Helen Gahagan is prominently before audiences, having had important roles in Manhattan, Beyond, The Enchanted April and Young Woodley; the Washington Daily News called her "The Gorgeous Gahagan." and the Milwaukee Sentinel featured her with John Drew. She was also in Rose Trelawney, and in every way is a credit to her instructor. Certainly no better endorsement as teacher is needed than that of Mme. Cehanovska, whose son, George, is an example of her teaching.

N. Y. SCHOOL OF MUSIC AND ARTS CONCERT

The January 12 weekly concert at the New York School of Music and Arts, Ralfe Leach Stern, director, presented a program of sixteen numbers, piano, vocal and violin music. Three debut appearances were those of Marguerite Smith, pianist, who displayed excellent technic and good style in Grieg's Wedding Day; Miss Tooley, soprano, who sang a Rogers song splendidly, and Mr. Prophet, tenor, an experienced, able singer with a fine voice. Others, who have previously been heard, were Misses Tambura, Heyden, Klepser, Gross, Brown, Rutenberg, Hoffman, Fey, and Messrs. Lindsey and Williams. Alice Davis was the efficient accompanist.

ANNA ROBENNE DANCE RECITAL

Anna Robenne, whose European engagements have kept her away for the past two years, gave the first of a series of five dance recitals at the Forty-eighth Street Theater, on January 22. Her program included several Russian and Spanish dances, given for the first time in this country. Anatole Viltzak, who shared in her success abroad, made his debut at this concert, together with the Russian pianist, Nicolas Kopeikine.

VLADIMIR DUBINSKY IN WHITE PLAINS

A recent concert at White Plains featured Vladimir Dubinsky, cellist, and won for him the warm appreciation of a big audience. The Daily Reporter, which printed his picture, called him the principal artist, "with marvellous tone, singing like a violin"; all this was rapturously applauded, followed by many encores. Mr. Dubinsky has opened a studio in White Plains for cello and for ensemble playing.

ANTONINETTE WARD PUPILS HEARD

A casual visit to the Antoinette Ward studios found an unusual performance. Helen Hulzman, Ruth Cole and Milton Katz, playing two pianos (Chopin's Revolutionary Study), interrupted each other in the course of the work, jumping into any required measure, and continuing to play while the other uninterrupted piano continued. The Black Key study was also similarly played, all of which showed a technical and mental control quite unusual. Milton Katz was soloist in a Brooklyn Academy of Music concert on January 17, playing a Chopin group and works by Debussy, Palmgren and Brahms; he had a splendid success.

SEACOMBE INTIME ARTISTIC RECITAL

Misha Violin, Phoebe Monvel and Cecilia Loftus were among the artists presented by Mrs. Charles M. Seacombe at her second artistic recital, St. Regis Hotel, January 10; these artist interested the large audience greatly.

MARY ARABELLA COALE PRESENTS PARKER CANTATA

At the Union Congregational Church, Upper Montclair, N. J., Mary Arabella Coale, organist, presented Parker's The Dream of Mary, Sydney Thompson singing The Angel, with a choir of thirty adults, and junior choir participating. Miss Coale is a valued member of the executive committee, National Association of Organists.

VOCAL TEACHERS' GUILD CONFERENCE

At Chickering Hall the Guild of Vocal Teachers (Anna E. Ziegler, president) recently held a joint conference with the Society for the Study of Expression. The program consisted of a number of original compositions for voice and

piano by Rosalie Housman, ably interpreted by Grace Leslie, contralto; Walter Lear, baritone, and Edith Moxon Gray, pianist. Papers on Standards of Speech, by Henrietta Prentiss, and Standards of Musical Tone, by Carina Mastinelli and Hilda Grace Gelling, were read, and Blanche Sylvana Blackman spoke on the physiological aspect of voice. This was followed by a discussion conducted by Alfred Young, which brought out the following excellent points on which the teachers present agreed: Absence of obvious professionalism; Intelligibility as an essential; Fluency of speech; Physiological ease as a great necessity for singers and actors; Beauty of vocal quality; Universality of pronunciation, and Correct speech habits, coordinate with tonal beauty. An animated discussion by members of both organizations ended in a unanimous agreement that discipline was necessary for teacher and pupil to obtain the best results.

Sunday evening, February 5, an informal presentation of songs was given by Mme. Charles Cahier. The Guild of Vocal Teachers is striving for the standardization of voice training, and holds examinations for vocal instructors twice a year at Chickering Hall, the home of the Guild.

GERTRUDE LYONS SINGS RADIO

Gertrude Lyons, pupil of May Stone, recently sang over Station WCGW, receiving commendations. This young blind singer has an excellent voice, of expressive lyric quality.

ALICE LAWRENCE WARD STUDIO NOTES

Veronica Wiggin, contralto, at a dinner concert at the Hotel Vanderbilt, on January 22, sang two groups of songs, and was also enjoyed in two duets for tenor and contralto. Bessie Volkman Pons, contralto, sang two groups of songs at a concert at the First Presbyterian Church, Bloomfield, N. J., January 24. Helene Forker, soprano, was heard at the Bloomfield High School as soloist with the Civic Orchestra, January 24. Janet Bush-Hecht, mezzo contralto, sings every week at Station WOR, in the Choir Invisible. Florence Landy, mezzo, sang a group of five songs at Station WEVD, January 20. Janet Bush-Hecht, Veronica Wiggin and Bessie Volkman Pons sing each week on the Corby hour, Station WOR. Elsie Eyre broadcast from Station WEVD some weeks ago; she has been Miss Ward's pupil both last and this season. Harold Patrick, baritone, sings for the Essex County Holy Name Society, February 9, at Archetstetters, Newark, N. J.

SONG RECITAL BY MYRTLE H. PURDY

The song recital of Myrtle Holmes Purdy, contralto, who was assisted by Louis Woodruff, accompanist, at Chickering Hall, New York, January 20, was attended by a large and responsive audience, which, through the rendition of a well arranged program, generously expressed keen appreciation of her vocal skill and charm. Miss Purdy's voice is of good proportions, with a warmth that lends a kindly and sympathetic note to the songs she sings. Her commendable diction, and the ease and grace with which she sang, gave her audience an evening of thoroughly refreshing relaxation. Persistent applause by a gathering reluctant to leave brought several encores. Her program opened with Gluck's Che Fara, Massenet's Elegy, Giordani's Caro Mio Ben, and continued with compositions by Bum, Curran, Wood, Martin and others. Caroline Lowe, teacher of Miss Purdy, heard only praise for her young pupil.

LEILA CANNES' HOUR

Radio WAAT, January 22, brought the usual hour of music by Leila Cannes, who played Chopin's G minor ballade; The Ellerbrook Trio and Lily Hornsberg also took part.



Photo by Standard Flashlight Co.

LENORE GRIFFITH,
talented young daughter of Yeatman Griffith.

Lenore Griffith Well Received

Lenore Griffith, daughter of the well known vocal pedagogue, Yeatman Griffith, of New York, has many diversified gifts. She is the possessor of an unusually beautiful voice and much histrionic ability, but interpretative dancing is one of her hobbies. She is shown in the accompanying photograph in a solo dance as the Bewitched Goddess at an Oriental Pageant presented by Marie Jonesco at the Ritz Carlton on January 17. Miss Griffith has had several tempting offers for light opera, but so far nothing has swerved her from the straight line of the serious artist.

Hart House Quartet's Notable Engagements

The end of January found the Hart House String Quartet of Toronto in the East, where their engagements included appearances at the Public Library in Boston, on the Elizabeth Coolidge series on January 29, the Canadian Legation in Washington on February 1 and the Library of Congress on February 2.

The coast to coast tour of the Canadian organization has thus far proved extraordinarily successful, with the result that ninety percent of its engagements have resulted in return dates for next season.

Engagements for Abbie Mitchell

Abbie Mitchell was highly commended when she sang at the New York home of Cobina Wright on January 11, at which time the distinguished audience included Maurice Ravel and Chaliapin. Among Miss Mitchell's forthcoming engagements are appearances at the Embassy Club and at the Engineering Auditorium in New York, and at Carson College, Flourtown, Pa.

Anca Seidlova Plays at Studio Club

Anca Seidlova gave an informal recital at the Studio Club on January 27. In her playing of Brahms and several compositions of the romantic moderns, Miss Seidlova displayed the competent technical equipment, sound musicianship and a notable interpretative ability for which she has been known, not only as accompanist of Renee Chemet, but also as solo pianist.

Leona Kahl Writes a Book

The Parnassus Publishing Company announces for March 1 a book for children by Leona M. Kahl and Dean Dowell entitled *Circus*. Leona Kahl is the sister of Regina Kahl, successful pupil of Ethel Graw, whose song recitals have brought her into recent prominence.

Louise Arnoux Captivates

Louise Arnoux, very French, very insouciant and very modern, continues to captivate her audiences. She has been in Canada for the past month and has sung everywhere to enthusiastic and unmistakably appreciative audiences.

Announcement

MAESTRO ARTURO PAPALARDO

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WHO WILL SAIL FOR EUROPE IN JUNE, WITH A SMALL GROUP OF STUDENTS, TAKES THIS OPPORTUNITY TO ANNOUNCE THAT HE WILL EXTEND THE GROUP TO INCLUDE SIX OR EIGHT YOUNG SINGERS.

The requirements for applicants include, beside vocal and other gifts, a definite ambition for Professional and Operatic work. Maestro Papalardo will reject all applicants who do not meet with his approval. Those accepted will find themselves in the right artistic atmosphere for the study and

preparation of their Operatic roles and will be assured of securing valuable connections while abroad, not discounting the actual possibility of a debut in Opera. This opportunity will be an inspiration to serious and ambitious students and singers with Operatic possibilities.

*Appointments for audition and interview by mail only.
All arrangements must be completed before April 21st.*

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DELLA SAMOILOFF

Dramatic Soprano
CHICAGO CIVIC OPERA COMPANY

"A capacity audience found her good. *Her gifts are remarkable.* The role is one of the most trying in the repertoire of the dramatic soprano. Miss Samoiloff has a voice of unusual power, the quality attractive and the range ample."—Glen Dillard Gunn, *Chicago Herald-Examiner*, Dec. 18.

"Miss Samoiloff's debut is very successful. There was spontaneous, warm applause. She has a voice and she can act. The tone is dramatic in timbre, full and big. Histrionically she is eager, ardent, clever, passionate, self-forgetful."—Herman Devries, *Chicago Evening American*, Dec. 19.

"Miss Samoiloff has a voice that is *remarkable in range, quality and volume.* She has had good training and went through this first performance of a *tremendously difficult part* with the aplomb of a veteran."—*The Musical Leader*, Chicago, Dec. 22.

Following her successful debut with the Chicago Civic Opera Miss Samoiloff was engaged by Ottavio Scotto for the season at the Royal Opera House in Rome (March-April, 1928) and for the one at the Colon, Buenos Aires (May-August, 1928).



AS SANTUZZA
IN CAVALIERIA RUSTICANA

"Della Samoiloff's debut as Santuzza brought to one of the *most gifted* young singers the *Chicago Opera* has ever engaged a demonstration which in its earnestness, its prolongation spoke more accurately and more significantly of the worth of the young New York soprano than can any words of a reviewer attempting to explain that *her voice is one of the most beautiful and most sanely produced which the company now boasts.*"—Eugene Stinson, *Chicago Daily Journal*, Dec. 19.

"It is not the easiest role in the world, and her predecessors have set a standard of a kind to give her uncommonly lively competition. Yet Miss Samoiloff came through with a *good personal success of her own.* In voice and impersonation she registered and projected the character of Santuzza with all its melodrama, even tragedy. *From such come the artists that make opera worth attending.*"—Edward Moore, *Chicago Sunday Tribune*, Dec. 18.

Available for Concert Only October, 1928

Miss Samoiloff Is a Product of the

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Paris

(Continued from page 11)

Schumann in the Salle Gaveau. Bachaus has so long been accepted as one of the world's greatest pianists that it is futile to attempt a description of his art. There is nothing left to do but to put repeat marks on his notices, and say ditto. Needless to say the Salle Gaveau was packed to suffocation. The recalls and extra numbers were very numerous.

TWO AMERICANS

A somewhat decorated version of Beethoven's third piano concerto was recently given with orchestra by Anton Bilotti in the Pleyel Hall. Bilotti has made great progress during the past two years, perhaps not so much in actual playing as in the acquisition of the concert manner. His nerves are under better control and he can now do himself justice. He was recalled to the platform many times.

Another American pianist who made his initial bow to a Parisian audience is Elwin Schmitt. His facile performance of the formidable Brahms variations on a Paganini theme stamped him at once as an accomplished artist, and he was greeted with frequent outbursts of applause.

FRENCH PIANIST FOR AMERICA

Lucie Cafferet, a French pianist who was a Conservatoire prize winner and has had much experience in public playing in England and on the Continent, gave an invitation recital to music lovers on January 22, previous to a tour of the United States by way of Madrid and Barcelona. Her technical skill is wonderful in the true sense of that much abused word. I was astonished at her playing of Mozart, Scarlatti, and Liszt, which sparkled with brilliancy. She played nothing requiring poetry or deep emotion, but in the music she chose she was remarkably fine.

PACHMANN JUNIOR

In the evening I went to the American Students' Club in the Boulevard Montparnasse to hear Lionel de Pachmann give a most interesting recital of Schumann and Chopin, as well as some of his own works by way of extra numbers. In the simple and clear manner of playing Chopin he is plainly the son of his famous father. His public appearances are rare, however, as he devotes the better part of his time to composition and teaching. These Sunday evening concerts are very popular, by the way, and on this occasion the hall proved altogether too small for the crowd. It not only filled every available inch of space, but overflowed through the entrance and on to the pavement outside, where it formed a large assembly. Lionel de Pachmann played, among other things, a poetic and dreamy composition called *Elevation*, by his colleague Bilotti.

SAMUEL DUSHKIN'S SUCCESS

Among the violinists I must call particular attention to the American, Samuel Dushkin, who recently played a new Suite Humoristique by Gabriel Pierné at one of the concerts of the Colonne Orchestra, conducted by the composer. The suite is called *Impressions de Music-Hall*, and is in five movements, *Rideau*, *Chorus Girls*, *Eccentric Comedian*, *Berceuse* and *Musical Clown*. It was greatly appreciated and the violinist was recalled several times.

A week or more later Dushkin gave a recital with piano accompaniment in the large Salle Pleyel, where his varied program gave a wider scope to his polished, refined and poetic art. He has a large following in Paris, where he is highly and justly esteemed.

A GREAT VIOLINIST

I was much impressed with the breadth, solidity, and generous tone of Adolph Busch, German violinist, who recently played Beethoven's concerto with the Poulet orchestra. No wonder he is so highly thought of in his own country. He is undoubtedly a great violinist, and his success was considerably enhanced by the superb instrument on which he played.

Zoia Lodi is the name of a little Russian soprano who is about to try her luck before American audiences. I heard her give a recital of German, Russian, and French songs in the small Salle Gaveau, where her earnestness of manner and delicate art gave great pleasure. Her voice is by no means large, but it is musical, and she is thoroughly at home in all styles.

MORE AMERICANS

One of the most promising of all the young artists whom I have met in Paris during the past few years is Marion McAfee of Chicago, who has been studying here for more than a year. In addition to beautiful and appealing voice of great range, she has the manner and appearance which assure success.

John Peirce, an American baritone with a beautiful, almost tenor quality, gave a recital in which his admirable production and excellent diction shone to advantage. He apparently knows all there is to know about how to sing. On this occasion, however, he seemed to lack the personal magnetism which holds the attention of audiences; and his unbroken smoothness of tone became monotonous. But what a memorable lesson in tone production his recital was!

C. C.

Heifetz in Final New York Recital

Heifetz's third and final New York recital of the season will be given at Carnegie Hall on Sunday afternoon, April 15. Part of the proceeds of this will go to the Educational

Fund of the Symphony Society of New York, which provides for free musical instruction for a selected group of New York public school children. Through scholarships about eighty of the most promising pupils in the public schools have been given an opportunity to study each season under the first instrument players of the orchestra. Another phase of the educational work of the society is to set aside a section of free seats at each of Walter Damrosch's Symphony Concerts for Children for certain groups of school children.

Mrs. Harris Childs is chairman of the Educational Committee, which also includes Mrs. George H. Blanc, Mrs. Arthur Montague Lewis, Mrs. Henry Murdock Ward, and Mrs. Pleasants Pennington.

Russia Turns to Beethoven

The "Ninth" Without a Conductor—A New Symphonist and Many New Pianists

Moscow.—Musical taste in Russia has suddenly swung back to the classics. A comparison of this year's concert program with last season's reveals a new and remarkable partiality for Beethoven, which is the more to be wondered at because of Russia's otherwise radical tendencies.

The Beethoven centenary celebration, which continued right up to 1928, is chiefly responsible for this change. A deeper knowledge of Beethoven's works with their heroic feeling and their striving toward the monumental in art, has brought a fuller spiritual satisfaction to the striving people of Russia than any of the more recent compositions by lesser musicians.

Two artists who have contributed largely to this new appreciation are Otto Klemperer and Artur Schnabel. Their



"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."

The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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achievements in the realm of Beethoven interpretation belong to the most beautiful and artistic events of the entire year.

NINTH SYMPHONY WITHOUT A CONDUCTOR

Russians have also done their part, and chief among them must be mentioned the Conservatory Quartet, which has just completed an extraordinarily successful Beethoven cycle. The Persynphans—the orchestra without a conductor—performed all the nine symphonies of which the most remarkable was the ninth; for the chorus, soloists and orchestra sang and played in strict precision without a leader.

Most of the foreign artists who come here, including conductors, hail from Germany, although two of the most popular visitors are Hungarian and Dutch, respectively, namely the violinist Joseph Szigeti and the pianist Egon Petri. One of the German conductors, Hermann Scherchen, out-and-out modern, introduced us to a very important work by young Ernst Krenek at one of the symphony concerts.

Another master of the baton, Paul Scheinpflug, furthered the cause of Hindemith by performing the dances from his ballet, *Das Nusch-Nusch*. The highly exotic coloring of this music won it an immediate place in the favor of the Moscow public. Under the auspices of the Society for New Music, Stefan Strasser, a newcomer from Budapest, won a great success for his countryman, Bela Bartok, by conducting his two brilliantly constructed pieces, *The Ideal* and *Kazzikatuz*, thereby convincing us that Bartok is the most inspired tone poet of today.

A TRUE SYMPHONIST

Among our youngest composers the most conspicuous figure is the twenty-year-old Dmitri Schostakowitsch. Despite his youth, he has already completed several monumental works, of which his F minor symphony and his Symphonic Dedication (for orchestra and chorus) have recently been performed.

These works proved that at last, after a long pause, we have once more listened to a true symphonic composer. The



HANNA BROCKS,
 soprano, who will give *An Hour of Song* at Steinway Hall on the evening of February 20, with Coenraad V. Bos at the piano. Her program will include Italian, French, German and English songs.

F minor symphony, written entirely in a pastoral mood, reveals an extraordinarily light but assured hand, while the Symphonic Dedication is a gigantic structure in which the young master works with massive tone blocks of tremendous weight. It will not be long before the name Schostakowitsch is familiar in other countries as well. In fact, Bruno Walter will perform the symphony in Berlin.

Russia used to be known for the extraordinary technical efficiency of her artists and she now shows signs of regaining her old reputation. Moscow is once more the home of a veritable phalanx of first class Russian instrumentalists, and the older generation, including Alexander Yourovsky and Konstantin Igumnoff now share their honors with young talents like Leo Oborine, who won the international piano competition held in Warsaw last year, and Grigory Günsburg.

The rare art of viola playing, moreover, has been mastered by Wadim Horitsky, who is also an excellent performer on the viola d'amore, while a cellist who possesses a wonderfully soft, rich tone is Sergei Shirinsky. Nor must we omit the young Leningrad pianist, Alexander Kamensky, one of the most sensitive interpreters of modern French music. Still another pianist (who also composes) is Samuel Feinberg, who has won great success in Germany.

E. BRAUD.

Frederic Huttman Teaching in Cologne

Frederic Huttman is now in Cologne, Germany, where he is working with a group of pupils whom he brought from California for a period of two years of vocal training abroad. In addition to giving instruction, Mr. Huttman is trying to assist his students to obtain a European career at a very small cost and to avoid the usual pitfalls which the American artist encounters in Europe. His long and intimate knowledge of musical affairs abroad should well qualify him to secure excellent results along these lines. He writes that he has made arrangements with the most prominent impresarios of Southwest Germany, Henings and Behrend, who will place his pupils as soon as they have obtained the proper repertoire and proficiency. Mr. Henings was formerly the intendant of the Municipal Operas of Basel, Switzerland, and Elberfeld, Barmen, Germany, and is much interested in Mr. Huttman's plan, for he believes some of Germany's best singers are Americans.

Mr. Huttman formerly was principal tenor of the Royal Operas of Schwerin and Berlin, and he has sung under the direction of many of the most prominent conductors of the day, as well as given instruction to numerous well-known opera and oratorio artists. He plans a summer course of six months for advanced singers, and at the termination of the course will secure auditions for these artists. The instruction will include German lieder, as well as opera and oratorio work.

An Interesting Dominant

The second issue of *The Dominant*, published by the Oxford University Press, has just reached this office. It contains the following articles: Dr. Jekyll and Mr. Hyde, by Edwin Evans; The One-Eared Man, by Charles Williams; *Advertissement*, by Igor Stravinsky; The Secret of Sullivan, by John Malcolm Bulloch; Some Chamber Music by Arnold Bax, by Hubert J. Foss; Sir Henry Wood on Singing, by Frederic Austin; The Heritage of Music, by H. C. Colles, and Sheldonian Soliloquy, by Siegfried Saslow.

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Aroused Unusual Enthusiasm" (Billie G. —)

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Sketch by Lorien Gregory

"Marvelous singer"
ith her schooling the most
difficult efforts could
be attempted"
e possesses one of the most
lightful vocal techniques"
"It sailed limpidly"
"With fine expression"
derstanding and delicacy"

Specimen Program I		
<i>Cello</i>		
Arioso		Bach
Villanelle		Pianelli
Sonata		Boccherini
Adagio—Allegro		
<i>Songs at the Harp</i>		
Ariette		Frescobaldi
Canzone		Scarlatti
Stornellatatrice		Respighi
Girometta		Sibella
<i>Cello</i>		
Il pleut doucement	{	Debussy
sur la ville		
Minuet	{	Fauré
Fileuse		
Apres en reve	{	Jeral
Zigeunertanz		
<i>Songs at the Harp</i>		
L'Angelus	{	Breton folk-songs arr. by Ducoudray
Le soleil monte		
Ossian Chant		
Sea Joy	{	Scotch folk-songs arr. by Kennedy-Fraser
Fa la nana Bambin		
Barcarolle		
Drums of the Sea		Barnett

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Specimen Program II		
<i>Songs at the Harp</i>		
Air de Momus		Bach
Voi che sapete		Mozart
A pastoral		Veracini
<i>'Cello</i>		
Concerto		Saint-Saens
<i>Flemish Folk Songs</i>		
Twee Konigskinderen	{	arr. by Mortelmans
Koekoek		
Cecilia		
Jesus en Sint Janneken		
Kerstled		
Het Kwezelken		
<i>'Cello</i>		
Pavanne		Ravel
Papillons		Fauré
El pano moruno	{	de Falla
Nana		
Jota		
<i>Songs at the Harp</i>		
Les deux serenades		Leoncavallo
Beau soir		Debussy
Chanson Indoue		Rimsky-Korsakoff
The Fountain at Tsarkoie-Selo		Cui
Sylvelin		Sinding
Song of the Open		La Forge

Reports of New York Concerts

JANUARY 30

American Orchestral Society

The third concert this season of the American Orchestral Society, a body of young students of orchestral playing, led by Chalmers Clifton, took place at Mecca Auditorium on January 30. Assisting were Charles Naegle, pianist, who performed the fifth concerto of Saint-Saëns, and a female chorus from the Juilliard Graduate School.

Considering the youth of the personnel of the orchestra, and the fact that this personnel changes to a large extent each season, as players join the professional ranks, the results attained are really remarkable—in many respects on a par with the work of professional bodies of standing. This is, of course, due to the excellent work of Mr. Clifton in drilling his charges and imbuing them with his own enthusiasm and musicianship.

The program included the Roman Carnival Overture by Berlioz, Debussy's three nocturnes, Nuages, Fêtes and Sirènes, the last with chorus, the fifth piano-forte concerto by Saint-Saëns and the prelude to the Meistersinger, played, as usual, at the end of the concert. The Berlioz Overture was given with all the boisterous, rollicking spirit that it demands, in a tempo which spoke well for the technical equipment of the players—for it is a piece of considerable difficulty. The opening English horn solo was very well played, which is saying much. The tonal effects in the Debussy numbers, their wealth of nuance and evanescent delicacy were admirably brought out, with the young ladies of the chorus distinguishing themselves for purity and freshness of voice, accurate intonation and intelligent cooperation.

Mr. Naegle's undoubted musicality, fine warm tone and polished technic displayed in the rarely played concerto stamped him as one of the best of our younger pianists, and won him many enthusiastic recalls.

A virile and sonorous performance of the Meistersinger prelude sent home a large and satisfied audience. Too much praise cannot be accorded Mr. Clifton for his admirable work with this meritorious organization, which sends out into the musical world many well-equipped and valuable candidates for positions in the leading orchestras of the country.

University Glee Club

The sixty-seventh members' concert (thirty-fourth season) of the University Glee Club attracted the usual large audience at Carnegie Hall on January 30. As every year, the occasion proved a gala one for all concerned. The large chorus of college men was keyed up to concert pitch and their efforts produced manifest pleasure.

Dr. Arthur D. Woodruff, conductor emeritus, who has directed the club for thirty-four years, turned over the baton

to the new conductor, Channing Lefebvre, making a short speech. Needless to say both men were heartily applauded.

While a large share of the credit for the fine training of this chorus is due to past efforts of Mr. Woodruff and Marshall Bartholomew, inasmuch as the chorus has been rehearsing together for many years, nevertheless Mr. Lefebvre has made the most of his opportunities. In the program chosen for this occasion there was particularly fine balance and attack, and the quality of the voices added much to the enjoyment.

The bigger part of the program was made up of typical college glee club numbers, all excellently sung; they included songs of Amherst, Syracuse, Harvard, the Princeton Marching Song and the Columbia Drinking Song. One of the best of the evening's offerings was Davies' Hymn Before Action. Other included selections were by Elgar, Taylor, Ravel and Carpenter.

John Barnes Wells, well known tenor, accompanied by Walter E. Johnson, delighted with a group of solos. Paul Carver Haskell, tenor, contributed a clever and well sung caricature on Puccini by Mr. Lefebvre, and Albert Wiederhold, too, was a well liked soloist. All are members of the club.

Esther Dale and the Hart House String Quartet

Esther Dale gave a recital with the Hart House String Quartet in the ballroom of the Hotel Roosevelt on January 30. The program included Henri Marteau's Acht Lieder, a composition, pseudo-Wagnerian in character, presented by Miss Dale and the quartet; two groups of solos, consisting of numbers by Debussy, Schindler, Granados, Cui and Marx, and the Quartet in D minor (Death and the Maiden) of Schubert.

Miss Dale's voice, as usual, was one of lovely quality, and she knows how to sing. This reviewer has seldom heard such a striking interpretation of Debussy's Chevaux de Bois. Daisy Bucktrout furnished the piano accompaniments for Miss Dale. The Hart House Quartet, throughout its portion of the program, both with and without the soprano, did more than praiseworthy work. The Schubert number, in particular, was a thing of rare beauty, the ensemble, at times, achieving a tone that was almost orchestral in quality and volume.

Alexander Kelberine

Alexander Kelberine, of the Juilliard Graduate School, was heard in a piano recital at Town Hall on January 30, showing considerable attainment, including well advanced technic and ability to express emotion. This came to the fore in the D minor sonata, Beethoven, fluency and speed combining in two movements with expression in the slow movement. His phrasing and vigor were also features of

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this work: similar things might be said of the Siloti transcription of a Bach chaconne, which had the tone volume of an organ, and was applauded by Siloti, who was in the audience. A Poem by Scriabin, and brilliant show-pieces by Liszt, including the Twelfth Hungarian rhapsodie, as well as encores by Chopin, made up a program thoroughly enjoyed by an audience composed largely of his fellow students at the Juilliard Institute.

JANUARY 31

Benno Rabinof

Benno Rabinof, who made his debut several months ago with a symphony orchestra conducted by his teacher, Leo-pold Auer, gave a recital on January 31 at Carnegie Hall, playing for the first time in public his newly acquired \$50,000 violin. At this recital he again showed himself to be a master of violin technic, and he played the music on his difficult program with clarity, ease and precision. His program included a concerto by Vieuxtemps, two pieces by Sarasate, one by Paganini, and several smaller numbers. He was accompanied by Berthe Rich and was enthusiastically received.

Musicians' Club

By invitation of the Musicians' Club of New York a program of modern American music was given at Chickering Hall on January 31. Marion Bauer's sonata for violin and piano was played by Barbara Lull and Lawrence Schaufler; four negro spirituals arranged by Louis Gruenberg were sung by George Perkins Raymond, accompanied by Celia Dougherty; and Harold Morris' new concerto for piano was played by the composer, with Walter Chapman supplying the orchestral part on a second piano. There was a large audience and the works were all warmly received. These compositions show American modernistic composers to be on a par with those of Europe, and the fluent writing and free use of modernistic harmonies made a direct appeal to those interested in the trend of contemporary music.

Elena Gerhardt

Elena Gerhardt returned to Town Hall on January 31 to sing a program of Schubert, Brahms and Wolf songs. A capacity audience of old and new admirers, expectant and eager, awaited her. Her first appearance on the stage occasioned an outburst of applause carrying with it a hearty welcome.

Schubert songs, which opened the program, culminated in (Continued on page 24)

EDWARD LANKOW BASS-BARITONE

TOWN HALL RECITAL, JANUARY 17

Let the Critics Speak for Themselves

Edward Lankow possesses a genuine bass voice of large range and uncommon power. Indeed, it is such a big and heavy voice that it calls for much skill in management.

In command of his tones Mr. Lankow has gained greatly, chiefly through improvement in breath control. His mezzo voce yesterday was excellent and when he employed the full force of his voice he did it with vibrant and impressive quality. . . . He sang the "Litanei" very well and accomplished good effect with "Morgen," which is one of the most exacting lyrics in the lieder singer's repertoire. The "Gruppe aus dem Tartarus," of course, gave the artist opportunity to loose the thunders of his big voice. . . . Taking the recital by and large, it was laudable and a happy return to the platform after a considerable absence.—*New York Sun*.

LANKOW STIRS AUDIENCE

Edward Lankow, whose rich bass voice used to delight patrons of the Metropolitan Opera gave a song recital yesterday afternoon in the Town Hall. His program, well chosen to display the best qualities of his art, included an aria from "La Juive," sung with authority and fine dramatic effect; Beethoven's "In Questa Tomba," the sixteenth-century "Amarilli" of Caccini, a group of German lieder, songs in Russian by Moussorgsky, Tchaikovsky and Glinka, and modern English lyrics.

Mr. Lankow's lower tones had much of their old velvety richness and color, and in Schubert's "Litanei" he achieved fine legato and mezzo-voce effects and interpreted the text with feeling and understanding. The same composer's dramatic "Gruppe aus dem Tartarus" also was notably successful.—*New York Times*.

Mr. Lankow is the possessor of a basso profundo voice of amazing range and beauty. Not only that, but he is an artist whose finished style and culture prompted interpretations of superb quality and character.

His reading of Beethoven's "In Questa Tomba" was glorious in color, effective in its shading and poignantly dramatic. It was, if such a simile can be applied to singing, like an immense, graceful drapery of soft purple velvet.—*New York American*.

EDWARD LANKOW, BASSO, IS HEARD IN FINE RECITAL

His manner was dignified, his performance in faultless musical taste. The voice itself is a fine one, expertly managed and honorably used first and last only as an interpretive instrument for the songs which he sang. It was subtly colored, with tones sternly hoarded for release at large moments.

The program included Beethoven's "In Questa Tomba," "Amarilli," by Caccini, and a Halevy aria.—*N. Y. Herald Tribune*.

Edward Lankow displayed a magnificent bass voice. It was not a program usually encountered, devised of the full, unending grind of small music to be sung by small voices. Instead, Mr. Lankow soared to such heights as "A Life for the Tsar," the Glinka classic which impelled Kurt Schindler recently to mourn the paucity of Russian music in this country; Beethoven's "In questa tomba," beloved of bassos only now and then; Glazounoff's "Chanson Espagnole," Lieder by Strauss and Schubert, other Russian songs, also a lone spiritual.—*New York World*.

What Two of the Most Venerated Critics Said Previously

I may testify that never in my life have I heard such a rich, resonant, musical and powerful bass voice as Mr. Lankow's.—James Gibbons Huneker, in the *New York Times*.

The first real basso profundo in many years—a noble voice and artistic delivery.—William J. Henderson, in *The New York Sun*.

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CAS TOSCA

"The chief attraction of this performance (Tosca) was Leone Kruse's rendition of the title role . . . startling to witness the ease and surety of her stage deportment; her singing gave emphasis to the fact that in her our opera has secured one of the most beautiful voices."

—*Muenchner Neuste Nachrichten*.

"The main interest was again concentrated upon Leone Kruse . . . one of the highlights of our ensemble."

—*Muenchen Augsburger Abendzeitung*.

"The performance of Tosca was made unusually interesting by the first appearance of Leone Kruse in the title role in which she made a very fine success."

—*Chicago Daily News*.

CAS ELSA

"Miss Kruse made a lovely Elsa. Her voice was beautiful in its purity. . . . She touched the note of deep emotion."

—*Chicago Evening Post*.

" . . . gave genuine pleasure. A remarkably versatile artist of whom we may be proud."

—*Chicago American*.

"She played and sang with poesy and imagination . . . her voice came forth with beautiful quality and power."

—*Chicago Daily News*.

CAS LEONORE

"Leone Kruse may count her rendition and impersonation of Leonore in *Trovatore* among the most perfect artistic achievements."

—*Muenchner Tageblatt*.

CAS AIDA

"The singing and acting of this great artist at once called for undivided attention. Her voice is of great power, her singing tinged with colorful nuances and ringing clear above the ensembles . . . her acting is full of dramatic force."

—*Prager Presse*.



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Marion Talley Rejoins Metropolitan Opera in *Le Coq d'Or*

Interviewing Marion Talley is time delightfully spent—but not exactly an easy matter. We were told to come as early as we liked and so we arrived at the Talley domain shortly after nine o'clock. We had not seen the little singer since last summer. She has been jumping all over the country since then, singing before record audiences in many cities, new and more familiar ones from coast to coast.

Seeing her fresh, young and smiling face made it hard to realize she had just completed a series of fifty-three concerts since late in August, besides all her recording in between. Now she is in New York, but will not have a real breathing spell until the summer, which she has decided to reserve for a genuine rest.

When we called we found her mother, and her sister Florence, who looks out for the singer's business interests, both present, and, womenlike, we chatted pleasantly for some time. Many topics sprang up, but all could not be used in an interview. However, there have been various rumors going about—one to the effect that Miss Talley would retire next season, and another that she had lost her voice. These, nevertheless, are groundless and have had no effect whatsoever upon either the singer or her public.

When a singer makes such a sensational debut as did Marion Talley, such stories are bound to float about after a time. Their source is never tangible—nor their originator. The stories as a rule refer to loss of voice or waning popularity. Early this season there came a rumor out of Kansas City, her home-town, that Miss Talley would not appear the latter part of the season at the Metropolitan, as scheduled, but was going on a tour to the Pacific Coast, from which she would not return, but would drop out of sight. We mentioned this to the singer and she smiled amusedly. She, too, had heard the story. Miss Talley had heard others, also.

The fact that the youthful singer made her first appearance of the season on Wednesday evening, February 8, in *Le Coq d'Or*, banishes the first rumor. That she recently brought to a close "only" fifty-three concerts, which took her to the Pacific Coast and back, and could have kept on continually for even a longer time had not her operatic engagement intervened, smashes the second rumor. One of the last dates of Miss Talley's tour was a re-engagement from last season in Columbus, O., when she sang to nearly 5,000 persons—and this refutes the statement that there has been a falling off of box office receipts; also the fact that out of seven January dates, four were re-engagements. Next season, moreover, Miss Talley will have a longer and bigger season in every way, under the exclusive management of George Engles. Enough of groundless rumors!

As we have said before, Miss Talley opened her present season late in August and has been going steadily ever since. If it was too much of a strain, the charming singer shows no traces of it—perhaps because she enjoys every concert and likes singing for new audiences. Miss Talley has sung practically everywhere in the country—except Florida—and has also appeared in Cuba. Quite a record for this, her third season!

Le Coq d'Or is the only new role she will sing this season. However, she will be heard in a number of old favorites. Miss Talley is especially fond of the Rimsky-Korsakoff opera, but finds it hard to sit in the so-called "jury box" and watch someone else do all the acting. The music should lie well in this young star's voice, and as *Le Coq d'Or* has always been a popular drawing card, and with Miss Talley opera-goers are being offered what might be called "A Pair of Aces."

On meeting Miss Talley off-stage, one does not receive any impression of a prima donna. She really seems more like a young college girl, now that her bright curls have been pinned up. She is unassuming and modest, and if questioned about her successes she chats sanely and sensibly. The other day, however, she did reveal a secret—a brand new one! She has two favorite prima donnas—Maria Jeritz and Mary Garden.

Imagine the prima donna Marion Talley being shy about going back-stage to see Mary Garden—whom she has always admired—after hearing her in Carmen while in Chicago. Imagine it, and you have the true state of affairs. She had even written Miss Garden a note expressing a wish to meet her, but during the intermissions just couldn't seem to pluck up enough courage to give it to an usher. After the opera, crowds were going through the stage door to see Miss Garden, and urged slightly by her mother, Marion went along with the others. From a corner outside the radiant Mary's dressing room, the younger star watched women and adoring young men in their quest for autographed photo-

Sang Rimsky-Korsakoff Work for First Time on February 8—Recently Concluded Concert Tour of Fifty-three Consecutive Concerts from Coast to Coast, Four Out of Seven January Dates Being Re-engagements from Last Season—To Tour Next Season Under Exclusive Management of George Engles



Photo © Lumière
MARION TALLEY,
who made her first appearance of the season on February 8
in *Le Coq d'Or*.

"Of course you're Marion Talley!" I said to myself. "That face is familiar. Who is she?" Then turning to Mrs. Talley, Garden went on: "And this is the Mama." Her breezy manner made the little Talley family feel right at home. Garden praised a Lucia performance of Marion's she had heard in New York, and more than once told her how much she envied her youth. Before parting a photograph was requested by the younger singer and duly promised. When she arrived some few days later at her New York apartment, there it was—a beautiful picture of Mary Garden!

Marion Talley was about as enthusiastic as we have ever seen her over Garden's art. She was just as much so about Mme. Jeritza, whom she met only the other day. Long had she nursed a desire to meet the other Metropolitan star. The right opportunity never seemed to come until several weeks ago when she was standing outside of "Billy" Guard's office. After a morning rehearsal she spied the Viennese singer chatting with Mme. Matzenauer. Mr. Guard happened along and introduced them, little knowing how happy he made the younger singer. Now having met her two favorites, one wonders who the next will be.

Marion Talley has quite a famous collection of autographed pictures of fellow artists. An especially fine likeness of Gatti-Casazza was proudly shown; it had been presented to her after her debut. There was also a stunning one of Rosa Ponselle, another favorite of hers, and—oh, yes—there is a certain baritone member of the company famous for his Scarpia, whose photograph is being secretly desired; some day soon Marion hopes to have one. When Miss Talley waxes enthusiastic over autographs, one almost forgets that she is a star herself and has numerous requests for her own pictures from students and admirers who have heard her sing somewhere, sometime, on some of her concert tours.

J. V.

Ernest Davis in Leading Role in *Winona*

Ernest Davis sang the leading tenor role in Bimboni's *Winona* when it was given for the first time in Minneapolis on January 27. The next day the general manager of the company, Clarence B. Winter, wrote as follows to the artist's manager, Daniel Mayer: "Ernest Davis was in rare form and gave a decidedly excellent interpretation of his role, which won the hearts of everyone. I was very much delighted with him, and would be willing to ask for his services again. Besides his beautiful voice, and great dramatic ability, he has a marvelous personality." The newspapers were equally enthusiastic in their praise of this artist. According to the Minneapolis Morning Tribune, "Ernest Davis made a fine Indian lover and warrior; he has the physique, voice and dramatic ability to make the part of White Hawk quite what was intended." The Minneapolis Star noted that "Mr. Davis contributed a vocal manner which was lyrical, dramatic and always admirably keyed," and the Journal declared that "Ernest Davis was not only a hero in size and stage deportment, but his magnificent lyric tenor make him primus inter pares. Very few tenors have such a fresh and lovely high register."

Hess and d'Aranyi Play for Caged Lions

It has been said that music possesses power to soothe the savage breast, but when it comes to soothing the breasts of savage lions, it is a different matter. When in Havana recently, Myra Hess and Yelly d'Aranyi appeared at the Gran Teatro Payret and encountered an entirely new experience. This auditorium is the only available one for concerts and shows and, as a result, when the artists appeared for rehearsals they were confronted by an unexpected audience on the stage in the way of several caged lions which had performed in a circus the evening before and were awaiting removal. At the performance, one of the beasts, evidently not impressed with the music, set up a continuous roaring that induced several of his companions, housed in the basement, to join the howling chorus. Although Miss Hess and Miss d'Aranyi have appeared in many sections of the world and met with unique experiences, it was the first time they had ever attempted to entertain a bevy of lions unused to hearing classical music. However, the artists were none the worse for their encounter and neither frightened nor disturbed.

Operatic Performances for *Peralta*

The Washington National Opera Company has engaged Frances Peralta for two operatic performances in that city on February 13 and 25. The roles for which the Metropolitan soprano has been chosen are Toinette in Harling's *The Light from St. Agnes*, and Desdemona in *Otello*.



(Left) Marion Talley celebrated Christmas morning by taking a stroll in Central Park, and (Center) when she arrived home she opened her gifts and enjoyed her tiny Christmas tree atop the baby grand. (Right) With Mother Talley in Central Park on New Year's Day.

graphs, exchanging jolly greetings and even a hug or two. Gradually all of them left, and Marion, in one courageous moment, found herself inside and Mary Garden was saying:

ANNA GRAHAM HARRIS <small>"A NOBLE VOICE" "A GENUINE ARTIST"</small>	CONTRALTO <small>15 WEST 74th STREET NEW YORK</small>
--	---

"BEAUTIFUL SOPRANO VOICE WITH PERPETUAL PASSION DIRECT IN ITS APPEAL"

"Her Gifts of Interpretation Are at Their Zenith."

—New York World.

NINA KOSHETZ

Russian Soprano

on her return to America appeared with the Musical Forum on January 8 and gave a recital at Town Hall on January 19 winning enthusiastic public and press approval.

Mme. Koshetz proved to be, as before, an interpretive artist, of strong voice and individual personality. Her lower notes are full and opulent in quality; her top notes have volume and carrying power. . . . Her performance had an unusual effectiveness and varied expressiveness of its own. An unaccompanied lament, a folksong from Simbirsk, received an especially praiseworthy performance marked by eloquent singing and notable vocalization. . . . —Herald Tribune.

Nina Koshetz gave another of her delightful concerts last night in Town Hall, and a large audience frequently attested its pleasure. There were many novelties in this most interesting program and all were sung well.—Post.

Nina Koshetz, the Russian soprano, gave her first recital of the season at Town Hall last night before a highly interested audience. She put together a program of great variety and novelty, ranging all the way from Bach to the latest modernism. She was in excellent form and gave an absorbing account of what she had in hand.—Journal.

Mme. Nina Koshetz, Russian soprano, had put together a delightful group of song selections in a program she gave in the Town Hall last night. . . . The Ravel lyric was one of the several songs in the list winning a repetition. . . . Among the Russian songs, songs in which Mme. Koshetz always excels as a singer, was the folk song, Bells of Novgorod, by Gretchaninov. Besides the repetitions, encore songs were added to the program. . . . The singer imparted to her various interpretations intelligent appreciation of texts, supported by dramatic qualities of style which made her singing of unusual interest.—Sun.

Nina Koshetz, soprano, sang a wide variety of Russian songs with a perfection of tone and rare dramatic feeling that won enthusiastic approval from the audience.—Post.

Her gifts of interpretation are at their zenith.—World.



A concert of Russian music offered a stirring series of song interpretations by the vital Nina Koshetz.—American.

Mme. Koshetz is not a stranger to local audiences and her intelligent interpretation of Russian songs always gives pleasure.—Sun.

Miss Koshetz is the possessor of a beautiful soprano voice whose quality is as distinctly Russian as Chaliapin's, so fraught is it with perpetual passion and so direct is its appeal. Whether she sings a love song or a lullaby, Miss Koshetz seems literally consumed by the emotion of the text and music and hands it over intact to her audience. Moussorgsky's harrowing Death's Lullaby was a dramatic projection of deep pathos and unusual power. It will be a pleasure to hear Miss Koshetz in recital.—World.

Among the numbers in which the singer's voice and expressive ability were advantageously displayed were Georges Migot's Les Baladins, with unaccompanied, sustained passages sung with strength and color, also an air from Ravel's Les Sortileges, sung with delicacy and feeling, and the Labunski number.—Herald Tribune.

That admirable artist was in the best of form and sang a long and taxing program with musical intelligence and vocal opulence. The audience was vociferously enthusiastic.—World.

The Russian soprano once again demonstrated her eminent talents as interpreter of the dramatic, incandescent and virile in song. Unmatched was the fiery abandon and vocal amplitude with which the singer enkindled her reading of Joaquin Nin's Danse Andalouse, El Nin, into a rousing, impetuous whirl of wild melody, so irresistible that its repetition was inevitable. All the blinding glare of the meridianal sun of Spain shone forth in Miss Koshetz's full-throated rendition of the Old Spanish Song, by the same composer. And De Falla's La Jota allowed opportunity for further display of her powers in the Iberian realm of her art, only equalled by the excursions into songs of her native land.—World.

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New York Concerts

(Continued from page 20)

the always beloved Erlkönig. Two Brahms songs with viola accompaniment, played by Herman M. Kolodkin, composed the second group. Later Brahms was represented by six Gypsy songs—to be "sung without interruption." In conclusion, followed seven songs from the Italian song book by Hugo Wolf. But the program did not conclude with the Wolf group. Old favorites were added in generous measure at the conclusion of her listed numbers, due to insistent applause from an audience which was loath to leave, even though there had been nearly two hours and a half of almost continuous singing. Humor, pathos, sublimity of concept, whimsical fancy, song in religious vein,—whatever the mood picture, Elena Gerhardt has the voice and the skill to portray with rare color.

Coenraad V. Bos was at the piano, supporting, as he always does, with ever reliable musicianship and complete sympathy.

FEBRUARY 1

Jeanne De Mare

An interesting musical talk on Some Aspects of Modern Music, beginning with The Influence of Claude Debussy and ending with Honneger's Judith, was given by Jeanne De Mare on February 1 at Steinway Hall, with the valuable assistance of Greta Torpadie, soprano, who presented a number of charming song illustrations. Miss De Mare speaks well and undoubtedly has the ability of conveying interest in the subject to her audience. She was heartily received by a capacity throng.

Dusolina Giannini

The only recital of Dusolina Giannini in New York this season was given in Carnegie Hall, February 1. Miss Giannini sails shortly for Europe, where she expects to remain for some time.

Her program comprised some rarely heard numbers, such as the monologue from Gluck's Iphigenie and a scene and aria from Piccini's Alessandro nelle Indie. These works, written more than a century and a half ago, have the noble line and intensely dramatic quality which were the inspiration of some of our later great composers. Miss Giannini's poise, understanding and fine vocal ability, were in keeping with the majesty of the music. Her voice is capable of taking on both the lyric and dramatic hues which are so essential for this school of music. It was interesting to note the depth of her lower register in these two numbers, the notes could easily have belonged to a full-throated contralto.

Never is there a sense but of the utmost ease in her production, whether high or low; which she proved to advantage in the difficult Verdi aria, Ernani Involami. When the soprano reached this portion of her program she was in full command of that luscious quality for which her name has become known. In this group there were also two songs by Respighi, which were sung with telling effect, In Alto in

Mare carried with it all the terror which must be experienced by someone who sees no hope in a storm at sea. It was so realistically given, with once in a while a significant gesture, that Miss Giannini had to repeat it.

Numbers by Cyril Scott, Griffes, Vittorio Giannini, Thompson and Frank La Forge, who assisted the soprano most admirably at the piano, followed with the same vocal beauty and artistic versatility. Encores were added to the printed program one of which proves a general favorite for the soprano's audiences: namely the Visse d'Arte from Tosca. In Spanish Folk Songs Miss Giannini was happily at home in the spirit which is their value.

FEBRUARY 2

Boston Symphony Orchestra

Overwhelming in its grandeur, forcefulness and sweep is the E minor symphony by Sibelius, his thirty-ninth work, in which the Finnish composer typifies the wild nature of his native Finland; this is inherent in the work, and was nobly brought out by Conductor Koussevitzky in the February 2 concert at Carnegie Hall. The noble, then exciting themes of the opening, the trying-to-be-merry in the third movement, which replaces the usual scherzo, the vision and grandeur, all are echoed in the work, in which one clearly sees the influence of Goldmark of Vienna (whose pupil Sibelius was) and Wagner.

Of unusual interest, too, was the set of four Episodes, by Ernest Bloch, the bassoon giving out a grimly humorous six-note theme in the opening Humoresque Macabre, and the closing Chinese Sketch containing most grotesque music, reeking of Joss-house, small cymbals and shrieking sounds. Mozart's pleasant music, including the well-known minuet in E flat (familiar as a piano piece in the Schulhoff arrangement) embraced in the E flat symphony, opened the concert, with reduced orchestra, as in Mozart's own time; this was played with beautiful details of interpretation, including balance of parts and phrasing. A large audience applauded conductor and orchestra, the latter rising on request to receive the well-earned plaudits.

Alfred Blumen

Alfred Blumen gave his last New York recital of this season at Town Hall on February 2. He played four groups, one of which consisted of the three movements of the Chopin sonata in B flat minor. In the other groups were offered works by Scarlatti, Brahms, Mendelssohn, Debussy, Ravel, Scriabin, Rachmaninoff and Liszt.

Throughout the program Mr. Blumen showed a fine clarity of technic, precision and accuracy, and his control of dynamics was particularly notable. His power of gradually passing from the softest pianissimo to the most thunderous fortissimo and vice versa without ever losing his sense of even gradation is quite remarkable. No less notable is the manner in which he brought out inner parts wherever demanded by the music. Mr. Blumen is an excellent pianist, and his interpretation of the works of the modern French school, with the soft delicacy and sustained

tone combined with the clarity which they demanded, was an unusual achievement. There was a large audience and persistent applause.

FEBRUARY 3

Biltmore Musicale

Donald Thayer, American baritone, opened the Biltmore Friday Morning Musicale program on February 3 with the Evening Star aria from Tannhäuser. Hearty plaudits were earned by the young singer following this number and the MacCunn and Curran songs scheduled later on the program.

Raoul Vidas, French violinist, who is again winning recognition in New York music circles, delighted with his technical facility and interpretive ability in a Bach prelude and a Brahms Hungarian dance, as well as Veracini and de Santesteban works and his own arrangement of an Adagio by Grieg.

Leonora Corona, dramatic soprano of the Metropolitan Opera Company, looked very charming as she sang Verdi's Ernani Involami aria and Tschaikowsky's Adieu Forêts aria from Jeanne d'Arc, in addition to an Italian song and numbers by Henschel and Grieg. Each of the artists sang several encores. The accompanists were Gertrude Clarke, Conal O'Quirke and Giuseppe Bamboschek. Beniamino Gigli will be featured on the next program of the series.

Fritz Kreisler

Fritz Kreisler's recital at Carnegie Hall on February 3 will be reviewed in detail in next week's MUSICAL COURIER.

FEBRUARY 4

Boston Symphony Orchestra

John Alden Carpenter, one of the first of America's composers who had courage to be a trifle daring and modern, seems to have been a favorite of Koussevitzky for some time back. As a result, his Skyscrapers, a ballet, was given its first hearing in concert form at the Boston Symphony's concert at Carnegie Hall on February 4. A ballet in concert form is a bitter test, and the expert workmanship in Carpenter's very modern score passed the test with honors.

Bach's second Brandenburg concerto opened the concert, which closed with Sibelius' first symphony, was played for the second time this week by the orchestra. Rulon Robinson, tenor, and Claire Mager, soprano, assisted the orchestra in Carpenter's Skyscrapers.

Philharmonic Children's Concert: Ernest Schelling, Conductor

The incomparable Ernest Schelling again caught the fancy of his large and lusty and appreciative audience of children at his second children's concert of the season at Carnegie Hall on February 4. The program was theirs, and so was Mr. Schelling. He conducted the Scherzo from Midsummer Night's Dream, Moussorgsky's Kopak, the Ranz des Vaches from Schumann's Manfred, The Narrator (Continued on page 26)

"Her voice is fresh, limpid, and expressive."

—N. Y. Times, Nov. 8, 1927.

"A certain lightness of touch and flexibility of voice distinguished the singing of Constance Wardle, at her recital before a highly enthusiastic gathering at Town Hall."—N. Y. Evening World, Nov. 8, 1927.



Photo by Strauss Peyton

"Miss Wardle revealed interpretative skill and intelligence."—N. Y. Herald Tribune, Nov. 8, 1927.

"Miss Wardle displayed talents of no mean order. She boasts of a sweet and powerful voice to which her audience warmly responded."—N. Y. Evening Telegram, Nov. 8, 1927.

CONSTANCE WARDLE

Dramatic Soprano

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THE BULLETIN: MONDAY,
JANUARY 30, 1928

Giesecking Scores in Concert

By Edward Harris

The much heralded pianist, Walter Giesecking, made his first appearance in San Francisco yesterday afternoon at the Scottish Rite Auditorium.

After a Giesecking concert in New York during his first season in this country a couple of years ago I overheard one distinguished pianist say to another, "There's a man who plays as I would if I could."

That sentiment has been re-echoed so often since then that Giesecking has become accepted as the pianist's pianist. But though only a pianist may fully realize his powers as a master of the keyboard and a musician, his attainments as an artist, the general public has felt so strongly the force of his musical personality that within the two short years he has built up a following in this country such as has seldom been acquired purely by the exercise of artistic powers.

Ideal Artist

The ideal artist is one who combines absolute mastery of his material medium, intellectual prowess and emotional vitality. The ideal artist is rare, for usually one of these qualities is developed at the expense of the other two. In Giesecking these three elements are not only highly developed but are in almost perfect proportion.

His technique is a matter for wonder. His digital dexterity has not been surpassed. His tone colors are bewildering in their variety and beauty. His pedaling is the joy and despair of other pianists. His command of every subtle nuance, dynamic shading and rhythmic punctuation astonishes the ear with effects it has never known.

Intellectually he is a giant. His conception of the organic structure of each composition he plays proclaims him a musical scientist of first rank. The bones of the music are never confused with the flesh, nor the flesh with the bones. Everything is in its proper order and its proper place.

Emotional Vividness

With all this he has an emotional vividness that galvanizes everything he touches into pulsating life. His emotional imagination colors music, which, projected by others, might be dull, with every shade of the rainbow.

His program yesterday revealed many facets of his art.

The Bach B flat Partita was played with a simplicity that only a great artist would dare. Yet it was a poetic Bach—not merely the academic exercise many make of this music. The "Gigue" in its shading and rhythm was a perfect bit of music.

The too seldom played "Kreisleriana" of Schumann revealed Giesecking in a mood of glowing romanticism. Here was no longer the simple chaste spirit. It was ardent youth confiding the most tumultuous and tenderest longings of its soul. But always with a certain dignity. Giesecking does not present Schumann in the sickly sentimental vein which so often spoils the Schumann interpretations of Bauer and Gabrilowitsch.

Giesecking is famous for his playing of modern music. The older composers, as the older painters, painted for the most part within an outline, either real or imaginary. But modern composers, as modern painters, are draughtsmen with color itself.

Works Become Beautiful

Giesecking's command of the idiom of tone color enables him to realize the spirit of modern music as no other pianist has yet done. Compositions of Hindemith, Cassella, Scriabin, Bartok and others of their kind, which often are unintelligible when played by most pianists, under the hands of Giesecking clarify and become understandable and, when desired, beautiful.

The witty "Sonatina" of Cassella, the lyric loveliness of the Debussy "Preludes" and the flaming finale to Scriabin's Fourth Sonata, were done in an inimitable fashion yesterday. Particularly the Debussy had an iridescence that was a revelation in the possibilities of the piano forte.

Giesecking is indeed a great artist. The audience recognized this and received his playing with an enthusiasm rarely seen at a piano recital.

And Now San Francisco Says—

GREAT IS GIESEKING

THE SAN FRANCISCO NEWS January 30, 1928

Giesecking Captivates S. F. at Piano Recital

BY ARTHUR S. GARBETT

In a program that ranged through Bach, Schumann, Casella, Debussy and Scriabin, Walter Giesecking fairly captivated his audience at the Scottish Rite Hall on Sunday afternoon with a remarkable exhibition of pianistic virtuosity subordinated to emotional expressiveness.

This was the first of the three recitals which have brought him to San Francisco, and it is to be hoped that music lovers in this city will attend them all. Giesecking has a truly amazing insight, and seems to devote his entire effort to interpreting the very spirit of the composer he happens to be playing. To this end his seemingly technique is wholly dedicated.

Almost he made the piano sound like a harpsichord in playing Bach's Partita in B, and one expected him to develop wig and knee breeches as he played, so quaintly did the music breathe the spirit of the 18th century. Again in Schumann's Kreisleriana he seemed to be a lone poet of the romantic era, yet in Casella's Sonatina he was a hard-boiled modernist who scorned the softer emotions. Debussy's five preludes made an imagist of him, and Scriabin's Fourth Sonata revealed him as a frenzied mystic.

Giesecking's curious, chameleon-like gift of taking color from his surroundings made everything he did exciting and interesting despite the length of the program and the many encores this indefatigable artist gave.

THE SAN FRANCISCO CALL AND POST—January 30, 1928

HOST ACCLAIMS GIESEKING AS GREAT PIANIST

By CHARLES WOODMAN

Walter Giesecking established himself in the favor of San Franciscans at his recital at Scottish Rite Hall yesterday afternoon, particularly the pianists, who formed a notable part

of the audience of 1500 persons.

One remarkable feature of Giesecking's program was that it did not include Chopin, perhaps the only time an artist of the first rank has given a recital here without playing some of his works.

BEGAN WITH BACH

Giesecking began, however, with J. S. Bach and gave a really marvelous performance of his Partita in B, No. 1, making one think it was just like the old master would have done himself.

This was followed by Robert Schumann's Kreisleriana, Op. 16 (eight fantasias founded on "The Tales of Hoffmann"), which enabled the pianist to illustrate almost *et non* conceivable manner of piano playing, contrasting delicate pianissimo and gorgeous fortissimo, with all intermediate shades of color and expression.

SAN FRANCISCO CHRONICLE, JANUARY 30, 1928

PIANO RECITAL BRINGS PRAISE

Large Crowd Gives Frantic Welcome to German Artist Here

By ALEXANDER FRIED

Add to the list of great names that have glorified San Francisco's music history Walter Giesecking. The German pianist played here for the first time yesterday afternoon his first recital in the large audience hall with a frantic welcome. He is announced for new programs Friday night and next Sunday.

So glowing had been the advance accounts of the European and American triumphs of this new artist that one naturally entered the concert hall before his program fortified with a skeptical expectation, not easily to be satisfied. And, indeed, Bach's "Partita" in B, No. 1, brought the most unyielding of the audience willingly to terms. Already Giesecking had aroused an admiring ovation.

GIESEKING IS STYLIST

Giesecking is a stylist, but his art is not partial or narrowly specialized. His predilection is the intimate manner of the miniaturist. He loves to confine a composer's song within a quiet scope and by jewels infinitely subtilized tone, by mel-

low sympathetic to carry it into the deepest heart of his auditor. He thus made of Bach's "Partita" a dance suite of dainty imagination. The reading was classic in the justness of its tempo, moderation in its fitness of expressive tone shading.

But Giesecking can do more than whisper. In Schumann's "Kreisleriana," in Casella's "Boulingrin" and in Scriabin's Fourth Sonata his thunderous technique spoke in the swelling accents of colossal grandeur. The mechanical capacities of his fingers seem unlimited.

SUPERSES HIMSELF

Casella's "Sonatina" and Scriabin's "Sonata" were revealed yesterday, thanks to the vitalizing powers of Giesecking in a transformed beauty. The latter novelty has persuasively ecstatic melody. At its beginnings, later it reduces its virtue to sheer brilliancy. The Italian's composition includes a Chinese March, which is definition enough. So many of the moderns, who have nothing to say and a pretentious way to say it hang out grotesque Chinese march-hen.

The audience encored Giesecking repeatedly, from the opening Bach to the end of his program. Selby Oppenheimer earned a private ovation from the front rows by single-handedly dispersing the customary post-concert platform phalanx. It is safe to prophesy there will be many repeaters in the crowds that gather for the master pianist's second and third recitals.

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THE SAN FRANCISCO EXAMINER:
JANUARY 30, 1928

GIESEKING'S GENIUS WINS HIS AUDITORS

Cream of Local Music Lovers
Entranced as Great Pianist
Weaves His Spells of Melody

By REDFERN MASON.

It was the Partita in B that he played us and, under his fingers, those gracious dance measures "flowed like oil" and that, according to Mozart, is the way in which the piano should be played.

All the parts of the under-scored like violin or 'cello; the grace notes had the true clavier delicacy; that Sarabande had the beauty of a meditation and the Gigue, familiar to every piano lover since childhood, fell upon the ear with a charm that made it seem new.

WINS HIS AUDIENCE.

The audience was won at once and Giesecking emerged from his absorption enough to play us a familiar gavotte and give it a loveliness that was not familiar.

Robert Schumann was the next composer engaged with. The pianist chose the "Kreisleriana" improvisation-like pages full of Schumann-esque fantasy. The reading had the just phrasing, without which Schumann is musical, garish, and the diversity of tonal garage reminded us how much the French impressionists owe to the subtle art of Schumann.

Here the piano sang with more modern ardor. Giesecking can unleash the joyful liveliness when he is in his element, so to say, but his forte has always been in it; he outshines the penins of the piano as Paderewski has been known to do. "Never louder than lovely" he seems to say, in the words of the great authority on voice, William Shakespeare.

RENDERS SONATINA.

For this reason he was a most welcome exponent of the Italian, Casella. It was the composer's Sonatina that he played, a work rich in subtle experiments in tone. Play those down brutally and they would be unbearable. Giesecking lent them the charm of recondite perfumes, such as Huyman's Des Esseintes revealed in. The Vivace with which the Sonatina was introduced was intriguing. The Andante, one lady declared, was the "Nude Descender of Staircase"; another, it made think of a Teng war; I had a vision of a matinee of the Holy Inquisition.

ARTISTIC RESERVE.

And always with a certain restraint that was not academic, but the reserve of an artist who knows the truth of Lessing's axiom that the poet, the actor or the sculptor—and the pianist is all these—must never seem at the end of his forces; he must always leave something to be added by the onlooker.

Listening to Giesecking one gets the feeling that he has restored something to the art of piano playing which the extravagant emulators of Listz have almost made us forget. He makes the piano sing; his tones are never guilty of excess; whatever effect he produces it is always definable in terms of beauty.

The last number on the program was Scriabin's F sharp minor Sonata, an eloquent page of music, brought off masterly.

GENIUS RECOGNIZED.

Every group was encored. The audience knew they were in the presence of a great master. Like a pianistic Caesar, "He came; he saw and he conquered."

New York Concerts

(Continued from page 24)

tive of the Kalandar Prince by Rimsky-Korsakoff, the March of Sirdar by Ippolitoff-Ivanoff, and then there was Hail Columbia.

It was a program which let free every imagination in the large hall, and there were many evidences that Mr. Schelling's explanatory remarks quite met with the approval of his young listeners; when he directed them, while they hailed Columbia, they sang out as if to please him as well as themselves. The Schelling children's concerts are in a genre of their own. They are a unique artistic accomplishment.

Segovia

If by chance there is anyone who thinks a guitar is just an instrument for the accompaniment of street singers he should hear Andres Segovia. One would have thought upon passing the Town Hall last Saturday that John McCormack or Mary Garden was giving a song recital, so great was the crowd trying to get inside. Those who hadn't bought tickets in advance couldn't get them and the overflow had to sit on the stage.

From the moment Segovia, seated on a piano bench with his left foot perched on a small stool, played his first chord, his audience surrendered to his musical artistry. It didn't seem possible that any living human could coax such music from an instrument which has always been identified with

mere accompaniment. At times Segovia can make his guitar sound like a piano. His runs on the fretted key-board remind one of a Rachmaninoff or a Rosenthal. With your eyes closed the guitar at other moments sounds like a cello or a violin. The effects Segovia can produce are truly marvelous. His audience responded to this great artistry by waves of applause which would not subside until he had played many encores. The cries of "Bis" were so common that it seemed as if all the standees at the Metropolitan were present.

The Spanish master opened his program with an étude by Ferdinand Sor, theme varié by the same composer, Serenata by Malats and Dance in G major from the pen of Granados completed his first group. Two encores failed to satisfy his enthusiastic audience. The second group offered three adaptations from Bach and a menuet by Haydn—more encores and repeated "bis." The third and closing group included a Sonatina, dedicated to Segovia by Torroba, and three lovely Spanish melodies by Albeniz.

FEBRUARY 5

Pro Musica

Pro Musica at its third New York concert of the season, presented Bela Bartok, composer-pianist, and Joseph Szigeti, violinist, in a joint recital at the Gallo Theater on February 5. The program opened with a new piano sonata by Bartok played by the composer. This work was written in 1926 and is in Bartok's latest style. It shows his mastery of the technic of modernism and was brilliantly played with hard, sharp, tone exactly suited to the character of the music. This was followed by a violin and piano sonata by Bartok, excellently played by Szigeti and the composer. This is an early work, apparently, and somewhat easier to understand than the new piano sonata. Following this, for some strange reason, a duo in A major by Schubert was played. It seemed very much out of place on this program.

The final group consisted of seven Hungarian folk tunes, Bartok-Szigeti, and seven peasant dances, Bartok-Székely. These were pleasing works, harmonized without exaggeration. There was a very large audience, the standing room as well as the seats being filled, and both artists were received with enthusiasm. Evidently there is a large number of people in New York who are enthusiastic modernists.

Sigrid Schneevoigt

Sigrid Schneevoigt gave her second New York piano recital at the New Bijou Theater on February 5, displaying the same excellent qualities as at her first New York appearance several weeks earlier. The first groups on her program were made up entirely of works by Chopin. After these she played Debussy, a group of Russian music, and Liszt's Mephisto Valse. She was greeted by an audience that filled the house and accorded her an enthusiastic reception.

Louis Graveure

Louis Graveure made his debut as a tenor at Town Hall on February 5, singing a program of tenor opera arias and songs. He was transformed not only from a baritone to a tenor, but from a bearded to a beardless giant, which cropping, however, took away none of his artistic strength. The much talked of and rather sensational passage from baritone to tenor was scarcely noticeable. Mr. Graveure remains as he has always been, a great artist. The mere fact that he uses his upper register more now than he did in the past does not either increase or lessen the significance of his splendid artistry and vocalism. It seems as if he might develop into that rara avis, an operatic tenor who can sing arias as they should be sung.

His selection from the La Bohème of Puccini, from the Faust of Gounod, from the Carmen of Bizet, and from the Rigoletto of Verdi, were beautifully done, but they were no more beautifully done than selections from Brahms, Schubert, Strauss and Debussy. Mr. Graveure is a great master of vocal style, and it is not conceivable that his development into an operatic tenor will ever lessen or cloud this mastery.

He was greeted by the usual capacity audience which always attends his recitals in New York as elsewhere, and was vigorously applauded. Bryceson Trehearne was the accompanist.

Michio Ito

Michio Ito and ensemble appeared in a program of dances at the John Golden Theater on February 5. The dancing profession in Japan is an old and honorable one, men and women having been trained for many centuries in the art in various forms. There were the "No" dancers who expressed the gods in their dances, which were part of religious ceremonies; then there were especially assigned temple dancers whose business it was to make supplication in the form of the dance before the gods and goddesses of the



MYRNA SHARLOW,

prima donna soprano of the San Carlo Grand Opera Company, with Fortune Gallo, the impresario, and Tina Paggi, coloratura soprano. This picture was taken at Richmond, Va., where the company ended its fifteen weeks' tour in a blaze of glory, 60,000 people hearing its nine performances. (Photo by Dementi Studio)

temples. The Geishas were women who were brought up for the purpose of amusement and their dancing was more of a sensuous kind, although all Japanese dancing is almost entirely made up of posturing, either graceful or grotesque, interrupted by sudden changes.

Ito brought before the very large and enthusiastic audience which had assembled at the John Golden Theater an art of interpretive dancing which was strongly influenced by the old Japanese, but strangely modern in character. This was particularly true of the ensemble, which consisted of a group of seven or eight American girls who were very well trained. In his own work, with perhaps the exception of two numbers, Mr. Ito showed the real Japanese form of dance, and his art has very much that is graceful and highly artistic. He has complete command over his body and makes it obey his will implicitly, and the result is a complete symmetry of motions and rhythm which make it most enjoyable; it is entirely different from what other dancers accomplish.

The program opened with a Tschaikowsky number, to which the ensemble performed an Ecclesiastique with finished grace combining the technic of arms and hands as used by the Japanese. It created just the right atmosphere, as it had enough of the old Greek in it to prepare for Mr. Ito's first number, Warrior, danced in an old Greco-Roman warriors' costume with spear and shield. This was a most unusual dance, and highly realistic.

The ensemble which appeared in a number called Joy, danced to Schumann's music, did some artistic work in this well prepared and executed piece of interpretative dancing. The best performance given by the ensemble, however, was the Lotus Land, to music by Cyril Scott. It was a vision of perfect beauty and charm in very well designed costumes.

Mr. Ito and Mlle. Isa danced a Valse by Chopin in unusual style and with many bewildering changes in figures, although blending perfectly into a wonderful expression of grace and beauty. Miss Pitot played all the accompaniments very artistically, adding much to the excellence of the work of the dancers.

Edna Thomas

A dainty and commanding figure from the heart of the southland is Edna Thomas, who gave the second concert of her scheduled series of three at the Booth Theater on February 5. Her program was comprised of negro spirituals and work songs, and songs of the colored soldiers of the A. E. F. in France. The first three groups were sung in quaint colonial costumes, and the last in conventional evening dress of today. Pertinent introductory remarks were made by the artist in her rich southern voice before the singing of each song, a feature which added materially to the enjoyment and understanding of the program.

Miss Thomas is known as "The Lady from Louisiana," and her audiences are made to feel the amount of sympathetic study that she has given to the habits, characteristics and religious inheritance that belong to the colored people of the south. Miss Thomas is herself imbued with the traditions that surround this part of our country. One feels, after hearing a program by her that they have heard negro songs and spirituals sung by one who is rightfully fitted to interpret them and present them with the wealth of background from which they come. Walter Golde, accompanist, furnished splendid support for the singer at all times.

New York Philharmonic

The huge audience which was present at the concert of the Philharmonic Society on February 5 was thrilled time and again by Arturo Toscanini's electrifying conducting. He held his forces with a firm hand, was master of the situation at all times, and the result was an ensemble of artistic expression as is seldom witnessed. The audience gave Mr. Toscanini a very enthusiastic reception when he made his appearance upon the platform of Carnegie Hall; it was a very sincere tribute to a great genius.

Mozart's genial and beautiful Overture in the Italian style received loving treatment at Mr. Toscanini's hands, its charms being enhanced by cleverly worked nuances. The same was the case with Beethoven's fourth Symphony. It was played with a grandeur in its great moments as well as a delicacy and charm in its lighter ones that made it unusual in every respect. And then the manner in which Toscanini led his musicians through the intricacies of the scores of Honegger and Respighi was a real "tour de force," seldom approached by any other conductor. Honegger was on the program with Pastorale d'Ete and Pacific 231, and Respighi with his symphonic Tone Poem The Pines of Rome. The

(Continued on page 34)

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"Mr. Wolfe made an unusually good impression. Interpretative ability beyond the average . . . voice of adequate volume . . . good quality. He sang with unimpaired smoothness of tone."—*Herald Tribune*.

"He disclosed an artistic aptitude for song interpretation . . . commendable voice . . . a style colorful and fastidious in taste . . . quick to impart the shifting moods of tender sentiment. Already a pleasure-giving artist, Mr. Wolfe will apply his gifts toward the attainments of still broader fields."—*Evening Sun*.

St. Louis Acclaims New Tenor-Soloist
with Symphony.

The fine singing of Laurence Wolfe was the feature of the St. Louis Symphony Orchestra yesterday.—*St. Louis Star*.

Laurence Wolfe, soloist, showed fine schooling, perfect enunciation, intelligent interpretation and a pleasing stage manner. His tones are pure and flexible, and he employs his voice thoughtfully and with pleasing effect.—*St. Louis Post Dispatch*.



Wolfe's magnificent voice draws audiences to Odeon. Young American tenor's offerings prove artistic delight.

One would not argue that Laurence Wolfe was the greatest tenor voice that has been heard from that stage, but one is certain from among souvenirs of long concert going, there emerges no memory of a finer, more sensitive use of voice to follow the melodic line, a more exquisite sense of phrasing, a finer diction than is his. An artist he, indeed, and his performance of "Onaway, awake, Beloved," was one of rare distinction. A singer with genuine artistic sense, he was heartily welcomed, and for the group of songs he was forced to add an encore.—*St. Louis Globe-Democrat*.

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Chamber Music Flourishing in Copenhagen

Pique Dame the Latest Operatic "Novelty"—Honegger Receives Ovation
—Faroe Island Dancers Draw Packed Houses

COPENHAGEN.—One of the most thriving branches of music in Copenhagen is chamber music. Crowded houses are the rule at the concert series of the new Thorvald-Nielsen Quartet, an organization which, founded last year, has proved a most welcome addition to musical life in the Danish capital. From them one can hear both classic and modern music perfectly performed. The Breuning-Bache Quartet, whose subscription concerts have been a feature of the season for many years, also continue to draw large and faithful audiences.

Somewhat less happy and certainly less enterprising is the Opera. The latest novelty of the season, Tschaikowsky's *Pique Dame*, was, after all, not so new. It was cordially received, however, owing to a really excellent cast. Jonna Neijendom was dramatically superb in the title role; those two fine sopranos, Tenna Frederiksen and Birgit Engell, scored a great success; and Niels Hansen achieved splendid vocal effects in the part of Herman. Ingeborg Heffensen was an ideal Pauline and Carl Madsen a very amusing Daphnis. Hoeberg conducted with his usual reliability and routine.

ANOTHER "KISS."

This production was preceded by a real novelty, a one-act ballet by August Enna called *The Kiss*. Interest in this piece was kept alive chiefly by the splendid dancing of the members of the ballet, which reflected great credit on their teacher, Elsa Jørgen-Jensen. The music deviated little from the beaten track.

At the opening of the season it looked as if the Opera would have to endure some healthy competition. A new opera comic theater opened with what unfortunately proved to be a mediocre performance of *The Tales of Hoffmann*. Sufficient financial support was not forthcoming and after a few months the venture died a natural death.

HONEGGER ACCLAIMED

One of the biggest events of the season was the appear-

10,000 in Minneapolis Hear Bimboni's Winona

Indian Opera Superbly Presented—Cast of Principals Includes Irene Williams, Ernest Davis, Chief Caupolican, George Walker and Agnes Rast Snyder—Composer Presented With David Bispham Memorial Medal

Alberto Bimboni's Indian opera, *Winona*, was listened to by an audience of about ten thousand when it was given in the Minneapolis, Minn., Auditorium on January 27, and so successful was the performance that it was declared to be one of the outstanding musical events in the history of the



PRINCIPALS IN WINONA.

Left to right: (standing) Ernest Davis, Irene Williams, George Walker; (seated) Agnes Snyder and Chief Caupolican. (Photo by Norton & Peele.)

city. The audience itself also was most interesting, for it included several hundred residents from Winona, who had made the trip to hear the opera, as well as hundreds from cities in the vicinity of Minneapolis.

Perry Williams wrote the book for *Winona*, and with this for a foundation, Mr. Bimboni has written an opera which is colorful and impressive, in addition to which he has succeeded in creating an atmosphere which is distinctly Indian. The score is vital and contains many beautiful solos, as well as duets and ensemble numbers.

An excellent choice of soloists was made for the performance in Minneapolis, and despite the hugeness of the auditorium, their voices carried clearly and all of them scored well merited successes. Irene Williams, of the Philadelphia Civic Opera Company, was cast in the title role, and proved ideally suited to the part, both vocally and histriomically. She scored especially in her aria at the conclusion of the second act. Ernest Davis, as the White Hawk, made an impressive Indian warrior and infused the role with dramatic intensity. His singing also was that of the experienced concert and opera artist. He scored deservedly and stirred

ance of Arthur Honegger at a concert of his own works. It was the composer's first visit to Copenhagen, but owing to extraordinarily successful performances of his *King David* during the preceding six months he was greeted with a storm of applause. The Thorvald Nielsen Quartet and other prominent musicians gave beautiful performances of a string quartet, a sonatina for two violins, the three famous counterpoints for flute, violin, horn and oboe, and Ely Hjalmar sang fragments of *Les Pâques à New York* with a warm voice and an intelligent style.

An unusual number of distinguished musicians were seen among the listeners, all of whom manifested unbounded enthusiasm.

Two of the concerts announced by the choir of the Royal Chapel have already taken place. The first, under the baton of Georg Hoeberg, was devoted to the music of the former great conductor of the choir, Johann Svendsen; the second, under Leo Bloch from Berlin, had an entirely classical program.

FAROE ISLANDERS DANCE

A delightful departure from the routine of a musical season was the visit, just before Christmas, of folk dancers from the Faroe Islands. The natives of these islands still preserve mediaeval dances to ancient melodies in their original form. About forty men and women appeared in national costume on the stage of the Royal Theater and performed a number of these dancing ballads which, though somewhat monotonous, were nevertheless genuinely moving.

The dancers join hands and glide over the floor in a long, unbroken line, while a precentor sings the numerous stanzas, all the dancers joining in the chorus. [See photographs published in last week's issue of the *MUSICAL COURIER*.—Ed.] Only in the Faroe Islands are these characteristic old customs preserved in their complete originality, and the theater was twice crowded for this rare spectacle, which was greeted with a storm of applause.

F. C.

the audience to great enthusiasm. As Chief Caupolican is a Chilean Indian, with very little make-up it was an easy matter for him to create the illusion of being Matosapa. His rich and vigorous voice, as well as his dramatic acting added to the realism of his portrayal. George Walker, well-known opera and concert artist in the northwest, gave a dignified delineation of the great Chief Wabashaw, and Agnes Rast Snyder made the most of the small role of Weeko.

Before Mr. Bimboni arrived in Minneapolis, the chorus was trained by Mrs. H. A. Patterson, who deserves much of the credit for the excellent results achieved at the performance. Mention also should be made of the Indian dancers directed by Joseph A. Belgard and Chief J. E. Buffalo. Their dancing was so realistic, and they were received with such sincere and spontaneous applause that their dancing proved one of the high spots of the opera. The costumes throughout the performance, lighting effects and scenery, all were appropriate and in keeping with the theme of the opera. Mr. Bimboni conducted, and with the fine orchestra which he had at his disposal was able to give the principals and chorus the proper support.

Mr. Bimboni was honored at the conclusion of the first act by having the David Bispham Memorial Medal bestowed upon him. The presentation was made by Mrs. Edmund J. Tyler, one of the directors of the American Opera Society and the president of the Illinois Federation of Music Clubs. She made the trip from Chicago especially to present the medal to Mr. Bimboni.

Rudolph Reuter Recovers Health

A recent illness of several months' duration has kept Rudolph Reuter, pianist, from many important engagements. However, he has completely recovered and is now busily at work with his concerts. He was scheduled to play in Chicago, February 8, and is to fill a date on February 13, also one in March and two in April. Besides, there are many engagements outside of Chicago, until the close of the season when he goes to southern California, as in the past summer.

When Mr. Reuter gave his first concert in Windsor, Ont., the *Border Cities Star*, leading newspaper of that section of Canada, stated that he "scored a triumph." The pianist will play a work by Castelnuovo-Tedesco at the first concert of the Chicago chapter of the International Society for Contemporary Music, which chapter has just been organized by the leading musicians in Chicago. Mr. Reuter brings first-hand knowledge of the activities of this worldwide organization, as he is one of the few Americans who have played in the music festivals in capitals of Europe.

Robert Steel Weds Actress

Beryl Van Horn, the leading lady in the stage production of *Miss Nobody From Nowhere*, was married to Robert Steel, baritone of the Chicago and Philadelphia Grand Opera companies, on February 3, at Old St. David's Church, Radnor, Pa. The bride was given in marriage by her father, Rollin Van Horn. Mrs. J. Robert Wilson, a sister, was the matron of honor, and Marion Steel, sister of the bridegroom, acted as maid of honor. The best man was Pasquale Amato, noted concert and opera singer.

The bride and groom sailed for Europe on February 4 for a nine months' tour of Italy and Germany, where Mr. Steel is booked for concert and opera engagements.

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MOISEIWITSCH

EUROPEAN TOURS

MARCH—England

APRIL TO SEPTEMBER—Australia and New Zealand

OCTOBER TO DECEMBER—India, Far East, China, Japan

JANUARY, 1929, Opening next American tour

Opinions of the New York press:



This photograph was made during a Moiseiwitsch recital at Osaka, Japan, and presented to him at the close of the concert. No flash light was used.

The G minor Ballade of Chopin made up a program that gave the artist opportunity for the display of his known talents in the interpretation of music of this school. He brought a virile and authoritative touch to the Schumann suite and a beautiful singing tone, refined taste and romantic expressiveness to the Chopin works. He was especially successful in bringing out the suave melody of the Chopin Prelude in D flat and the fleetness and lightness of the F minor Etude with admirable clarity and varied color.—*Times*.

Moiseiwitsch's well-poised conceptions and ingratiating artifices of tone and technique may be taken for granted whenever he elects to make one of his illuminative preachments before his faithful and crowded following.—*American*.

His dynamics were excellent, and his ten highly-trained fingers were capable of swift flowing liquid cadenzas of the softest texture, or the thunderous reverberations of the grandest *fortissimo*.—*Sun*.

Ravel's *Jeux d'Eau* purled in rhythmic grace, while Palmgren's Rococo exemplified Mr. Moiseiwitsch's sorcery in carving dainty cameos, and Medtner and Chopin his ability to overwhelm with virtuosity.—*World*.

Kreisleriana, by Schumann, was admirably interpreted.—*Post*.

There were many passages beautifully played when the pianist would readily stir the fancy by a surpassingly beautiful legato touch, finished finger work and exquisite poetic insight.—*Sun*.

The Chopin Etudes, Opus 10, No. 7, and Opus 25, No. 5, were quite extraordinary exhibitions of bravura pianism. The former of the two, in fact, created such a furore that it had to be repeated. In its rendition, remarkable for clarity and crispness, despite extreme velocity of tempo, Mr. Moiseiwitsch brought his concert to an unexpected climax.—*World*.

He is among the first of our pianists. His execution is almost flawless, his style is both individual and commanding, and his tone has controlled power and illuminating clarity.—*Herald Tribune*.

Lovely piano playing, crucified through the mind and feeling of a highly musical nature. Thoroughly master of technique and of keyboard coloring and dynamics, he is enabled to give himself wholly to the matter of interpretation, which he does with basic earnestness and a richly poetical imagination.—*American*.

His performance was something more than a mere recital, for Mr. Moiseiwitsch is an experienced musician, with the added gift of poetry. . . . One seldom hears nowadays the equal of his charm in the nocturne in E major The F minor ballade was his crowning achievement of the afternoon. . . . The audience was insatiable. Despite his frequent encores, the hall was dark before the worshippers would consent to go home.—*World*.

These performances were characterized by authority, individuality and projecting power. . . . A pianist gifted with an exceptionally brilliant technique. . . . The playing was always that of a musician of intellect, poetical feeling, personality. It was never irrelevant, and was always significant. . . . The outstanding facts of this recital are the understanding, the varied moods, the commanding conceptions of the artist. Mr. Moiseiwitsch is one of the major virtuosi of the day. When he plays one recognizes the greatness of music. The occasion was one of those which justify the existence of the solo pianist and the pianist's recital.—*Times*.

Mr. Moiseiwitsch gave a brilliant performance.—*Herald Tribune*.

IN AMERICA NEXT SEASON

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NEW YORK, February 6.—Jack Adams, president of the Wolisohn Bureau, sailed on board the French liner Paris for two months in Europe, and his departure seemed to clinch the argument that great things are due to happen in the music world this year.

In Paris, Adams will meet Alexander Kahn, his Paris representative, he said, and complete arrangements for sending young American artists abroad for experience in European opera houses. Already Adams has arranged for the young artists to appear in from twenty to twenty-seven opera houses in Italy, France, Spain, Belgium, Holland and Germany. The first singers to be given these operatic engagements, he said, will sail next October. The ones chosen will be students or young singers who need this experience and who can convince a committee that they show indications of ability or talent sufficient to warrant their being sent to Europe. The committee is now headed by Reinold Werrenrath, who is to announce the names of the other committee members when he returns from his honeymoon.

Adams plans to send at least twenty young singers to Europe under this plan this fall, he said, but by next year the number probably will be increased to fifty or more. The cost to young singers in taking this "post graduate" course and acquiring the needed operatic and concert experience will be less than half the amount they now spend in going to Europe and placing themselves in the hands of teachers who may find opera engagements for them.

But before he does anything, Adams said, he intends to get a good rest. The week on the boat going over, he believed, ought to be about right. "Too much work lately," he declared. To make sure nothing will get in the way of his completing arrangements for his plan, all other work will be put aside during the two months he is gone this time, he stated, and to attend to routine business he will make another trip abroad this summer.

Norbert Salter, who arrived a few weeks ago to engage young American artists for the Dal Verme Opera, Milan, Italy, also sailed in the Paris. It was due partly to his visit that Adams completed some of the details of his plan, it was said. Milton Diamond, attorney for Adams, also sailed. The next to the last passenger to board the Paris was Leo Tecktonius, who arrived here the middle of December and reached the ship all out of breath, with only a few minutes to spare. That showed how busy he's been.

Aboard the White Star liner Olympic, Sir Thomas Beecham sailed for home and his English opera company to "work" after his first visit to America, thoroughly happy with the appreciation he has received. Also on board were Lionel Powell; Max Dreyfus, musical publisher; Hans and Herman Thimig, of the Max Reinhardt company, and Betty Bronson, Blanche Sweet and Marshall Neilan.

Rossi Varady arrived for her fourth American tour on board the Olympic on its arrival from Southampton. She left here after her last tour last April and played at the Salzburg Festivals, and since then has been concertizing

all over Europe. She is bringing special new music by Kodaly which she will play with her old friend, Bela Bartok. She has often planned to appear in concert with Bartok, she said, but never had an opportunity to make definite arrangements until recently. When the joint concert was decided upon she and Bartok exchanged cablegrams to fix the time and place, but each cable Miss Varady received was so garbled that she didn't know on her arrival just when or where she and Bartok would play together, except that it will be soon. She brought other new music by Perenyi and Casadesus for her concerts on tour.

Burnel Lundbec arrived on the Olympic from Vienna and London, planning to spend the rest of the winter at Miami, Fla., and then return to Paris.

In Vienna he attended Korngold's new opera, *Die Wunder der Helaine*. This and other operas in Hungary and Germany show the new trend of careful staging and use of wonderful lighting effects. The Russian Ballet is another organization that is better than ever, he said.

The Olympic also brought Baron De Strokovska and Jack Howard. Howard sailed for England in 1920 with Art Hickman's New York-London Orchestra, and is now musical director of fourteen orchestras of the Gordon Hotel chain, besides being musical director of the Palais de Danse, Bournemouth, and the Olympic Dance Hall, London, and of the orchestra of the Isle of Man Corporation. For three years his orchestra has broadcast from the Royal Opera House.

All this indicates, he declared, how busy a saxophone player can be. Howard claims to be one of the first sax soloists. On this visit, he stated, he will organize a brand

new orchestra with a brand new idea to take to England with him.

The arriving Paris brought Manuel Quiroga coming for a series of special concerts under the direction of the Wanamaker Auditorium management. At these concerts, it was announced, he will play an old violin made by Joseph Guarnerius del Jesu in 1737, which belongs to the Rodman Wanamaker collection. Spanish violinists don't arrive every day, so a delegation of prominent Spaniards were at the pier to meet him and an interpreter was on hand to help interview him.

Quiroga won first prize at the Paris Conservatory in 1911, it was stated, and since then has toured Europe and South America, but this is his first "visit" to America. He was here four years ago, but only for a vacation visit, although on that occasion he gave one recital at the request of friends in Carnegie Hall and was hailed as the successor of Sarasate. It was such a stormy voyage, this trip of the Paris, that there was no doubt about Quiroga—and the rest of the passengers for that matter—meaning it when they said they were glad to be here.

The Paris also brought Pierre Monteux, coming to be guest conductor of the Philadelphia Orchestra.

The Swedish-American liner Drottningholm brought Sigfrid Laurin, organist of St. Goran's, Stockholm. For Laurin it was almost a homecoming. For ten years or more he was teacher of piano at Augustana College, Rock Island, Ill., Bethany College, Kansas, and in Chicago. Eighteen years ago he sailed for Sweden and has been organist and cantor at St. Goran ever since. During the last fifteen years he has also been pianist, singer and preacher of the International Salvation Army in Sweden, and he comes here now to tour the United States with Theophil Vickman, Salvation Army missionary. Laurin's grand-uncle was Oscar Almfelt, Swedish singer, preacher and composer of sacred songs. On his tour Laurin will hold "Almfelt evenings," he said, playing and singing his grand-uncle's music.

C. C. R.

Bush Graduates in Many Cities

Professional Success Follows Training

From Rome to Hollywood and Montana to Texas reports are reaching Bush Conservatory of the success which its graduates are having in their varied fields of professional activity.

Education, which is the background of artistic success, has brought increasing recognition in professional circles to these musicians, actors and teachers. It has developed their talents and opened the door of opportunity for them. This recognition, too, has been a stimulus to further effort in artistic affairs in their respective communities.

Many of these graduates and former students have large classes. Many of them, too, are occupying positions of responsibility, such as Harry Cooper, dean of music at William Jewell College, Kansas City, Mo.; Birt Summers, dean of music, Berrien Spring College, Berrien College, Mich.; Esther Beinfang, director of piano department at Whitman College, Walla Walla, Wash.; Keith Holton, head of the theory department at Bush Conservatory, and Lucy Hall Pack at Searcy College, Conway, Ark.; or, among the Catholic orders, Sister Davidica, director of the Holy Family Conservatory, Manitowoc, Wis., and Sister Cecilia Clare of St. Mary's of the Woods, Ind.

Some have specialized in composition, as, for instance, Robert Sanders, now in his third year at the American Academy at Rome (which appointment he won in a country-wide competition); Ivor Glenny, first violinist of the Minneapolis Symphony Orchestra, who is writing extensively; or Anna George, of Baylor College, Belton, Tex.

Outstanding among the violinists who have studied at the Chicago music school are those who are occupying good orchestra positions, among them Robert Quick, assistant concertmaster of the Little Symphony of Chicago; Ebba Sundstrom, assistant conductor and assistant concertmaster of the Woman's Symphony Orchestra of Chicago; Ben Goodsell and Harry Perkins of the Chicago Symphony Orchestra; Frank Bruzek of the Minneapolis Symphony, and Rosalind Wallach and Olga Eitner of the Woman's Symphony.

Among the violin teachers whose work is attracting public recognition are John Sapp, director of the violin department of Drury College, Springfield, Mo.; Elmer Slama of the Wisconsin Conservatory, Milwaukee; Paul Smith at Elmhurst College, Elmhurst, Ill.—to mention only three of hundreds of successful graduates.

Ursula Ryan, of Ft. Dodge, Ia.; Fred Eversman, at New Knoxville, Ohio; Clifford Olsen at Madison, S. D.; Elinor Deweese, at Jacksonville, Ill.; Stella Hicks, at Iron Mountain, Mich., and Frances Benedict in the New York city public schools, are balancing the teaching ledger sheet against the singers, who are making concertizing their profession. Their number is legion, and but one or two names are chosen to indicate their accomplishments, such as Clay Hart and Ethel Shapiro, who are achieving big success in opera in Italy.

In the movies, more than one Bush graduate in dramatic art has had a successful career, and there are many on the legitimate stage. Peggy O'Neill is a familiar name to moving picture fans; Margaret Byers, of the Merry-Go-Round Company; Margery Dodd, playing second lead in *Rose Marie*; Eunice Lyle Swetman, in *Topsy and Eva*, and dozens of others have found recognition for the fine training they received under Elias Day.

Chautauque and Lyceum, too, have claimed many players (as well as musicians and dancers) whose training was received at the Chicago school. Francine Darke, Flo Folsome and Bob Lawson, in the *Daddy Long Legs* company, and Martha De Hority, Katherine Livingston and Dorothea Fitch in *The Patsy*, have been engaged by the Swarthmore Company for several seasons. Jeanne Chandler and Frank Dare have parts in the *Mabel's Millions* company, which is on the road.

And then there are other activities which engage the interest of these successful Bush graduates—such as Josephine Hamline, who is a leader in the Little Theater movement in Omaha, and Edna Miller, who is staging plays and operettas for the Bock Producing Company. And of course there are many teachers among these young people, some

of whom, as Beulah Balaban and Elsa Soellner and Beatrice Thon, have private studios in Chicago, and some, as Edith Southard, who are developing work in the public schools.

The school music graduates of Bush Conservatory are many, and all are doing work of importance in their profession. A recent report from a group of Bachelors of School Music from the Conservatory showed them active as directors of music in widely separated cities—La Grange, Ill., Hammond, Ind., Murray, Ky., Albion City, Mich., Tallahassee, Fla., Rock Island, Ill., Dallas, Tex., Glenwood, Ill., Carthage, Ill., and three in the Chicago public school system. Among these are Myrtle Nelson, Anna Fiala, Viola Nipp, Zadie Phipps, Mrs. Lillian Lucas, Clarence Bilhorn, Clarence Dissinger, Edna Becker, Fred P. Hale, Jeanette Doud, Ruth Bishop, Helen Egger, Eula McGuire, Hazel Steinfelt, Esther Goetz, Emily Waggoner, Ruth Gould and others.

It is a record of accomplishment. And the management of the Bush Conservatory takes pride in the individual success of each of the thousand and more graduates who have received their sheepskins since the school was founded in 1901. It is the up-building of a tradition in education in music and the dramatic arts that is helpful to the culture of America, and of Chicago.

The summer school of 1928 will see the return of many graduates and former students for coaching in the five weeks' term.

A. K. C.



Pietro A. Yon—World-Famous Organist—says of the Three-Manual Kilgen Organ recently installed in the Sanctuary of St. Patrick's Cathedral:

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Baldwin Piano Used

Pro-Musica: What It Is and What It Has Done

By Ray C. B. Brown

Member of the Executive Committee and the Central Technical Board

The international educational activities promoted at large by Pro-Musica are the outgrowth of a movement started in 1910 in France by E. R. Schmitz, M. D. Calvocoressi and a group of artists, and continued by them until the outbreak of the war. The Association des Concerts Schmitz (orchestra and chorus) presented programs widely representative, giving first performances of such works as Darius Milhaud's first orchestral suite, Oscar Klempener's Madrigal Lyrique and Paul Le Flem's Crepuscules d'Armor, while a series of chamber music concerts alternated with lectures by Calvocoressi on The Musical Geography of Europe.

In the chamber music series Leo Ornstein made his first appearance and other radical composers were introduced in Paris. Among the composers personally participating in these concerts were D'Indy, De Falla, Enesco, Sjögren and Aubert, while the programs represented such diverse musical tendencies as Schönberg, Holbrooke, Kodaly, Ravel, Turina, De Severac, Gardiner, Molnar, Järnefeld, Debussy, Schmitt and Vasilenko.

In 1914 the manuscript of the first piano concerto of Prokofieff was accepted at the time when the composer was practically unknown, and the work was scheduled for per-

formance during the winter season, but the war caused the cessation of the concerts. These items have been selected from the programs of the Association des Concerts Schmitz as illustrations of the promotional and research work carried on at least fifteen years ago in Paris.

In 1920 E. R. Schmitz enlisted the support of American friends in the resumption of his plans, and founded the Franco-American Musical Society, the name having been chosen solely as an indication of the entente between the two nations represented in the founding group. The Society has never pursued a chauvinistic policy, nor has its activity been directed toward any nationalistic propaganda. It was to emphasize the impartial international aims that the title was later changed to Pro-Musica.

The personnel of the International Advisory Board represents the principal countries musically active to-day, and the scope of this body is being steadily extended. Pro-Musica already has thirteen chapters located in major cities of the United States, and several chapters abroad. New chapters are being organized as rapidly as interest warrants.

Pro-Musica pursues a consistent policy of musical inter-

change between nations, introducing European works in this country and presenting American works abroad. Among the American composers, whose works have been introduced in Paris by Pro-Musica during recent years are Henry Eichheim, William J. McCoy, Charles Griffes, Louis Gruenberg, Alexander Steinert, Emerson Whithorne, Edgar Varèse, Marian Bauer, Richard Hammond, Catherine Urner, Samuel Barlow and William Grant Still.

The purpose of Pro-Musica is the increase of international sympathy and unity through the medium of the universal art of music. By means of the interchange of artists and the introduction of new or unfamiliar compositions, the musical knowledge of the members is enhanced. The activities and programs of the society are so arranged as to provide for each chapter a comprehensive survey of music both in its contemporary and historical aspects.

Pro-Musica has introduced to the United States, through transcontinental tours, Arthur Bliss, Alfredo Casella, Eugene Goossens, Darius Milhaud, Sergei Prokofieff and the Pro Arte Quartet. This season it is presenting Maurice Ravel and Bela Bartok, while the plans for next season include the first American visit of Arthur Honegger.

Pietro Yon's Genius Acclaimed

Pietro Yon, celebrated organist and composer, recently played recitals in Toledo, Ohio, and Fort Wayne, Ind., where in both instances he was greeted by an enthusiastic audience, which filled the church to capacity.

To quote from the Fort Wayne Journal, "An expectant audience that filled St. Peter's Catholic Church greeted Pietro A. Yon of New York, distinguished organist, at his concert last night, enthusiasm growing with each succeeding number. Through his appearance in Fort Wayne he has added another city to the ever-lengthening list of those which have already proclaimed his genius. With a remarkable display of virtuosity he held the immense audience spellbound and proved to many that never before had they really heard an organ. The numbers of the varied program were played with a wealth of interpretation, brilliance and power that charmed his hearers and made them clamorous for more. Yon is a master of the organ."

The Toledo News Bee speaks in the following glowing terms: "His performance was one that will not easily be forgotten, for organ playing such as he gave us is rare indeed. His playing at all times combined a genuine poetic insight with an admirably finished technic."

Saturday Concerts at Diller-Quaile School

An interesting series of concerts is being given at the Diller-Quaile Music School in New York on Saturday mornings at 11:30. The ages of the children range from five to fifteen years old. The programs are not played by a selected group of children, the idea being to have all of the students in the school play three or four times during the year as part of their regular musical training. At the end of the program, the children and the audience join in singing some simple composition of one of the great masters. This being the Schubert Centenary, the pupils are learning in this way many of the most beautiful Schubert songs.

At every concert, one of the teachers plays a group of pieces. Recently Frederick Hart played compositions of his own, including Fete Night which Schirmer has just publishing, and a group of Children's Pieces which will be brought out shortly by the same firm.

Festival Opera Company Has Many Engagements

The Festival Opera Company is already booked for fifty-one performances for its transcontinental tour next season. Arkansas City, Kans., is the latest acquisition, where a performance of The Barber of Seville will be given, featuring Melvina Passmore, late of the Chicago Civic Opera Company; William Rogerson, tenor, and Henri Scott, both former artists with the Chicago Opera.

The repertory for next season will include The Barber of Seville, Faust, Aida, Il Trovatore and Rigoletto. Other operas are to be added as occasion demands. Clarence E. Cramer, of Chicago, is the manager.

Mignon Spence Scores in Seraglio

Injustice was done Mignon Spence in the New York daily papers of February 1, in that they named as the incumbent of the Blonda role the person billed to sing it, in Mozart's Abduction from the Seraglio, but whom illness prevented from appearing. Instead, Mignon Spence, on a few hours' notice, and without orchestral rehearsal, went on and sang the part, thereby making the performance possible. She sang it amazingly well and displayed genuine stage-talent, lovely voice, and a charming personality.

Hughes' Appearances

Edwin and Jewel Bethany Hughes will play a two-piano recital at the Washington Irving High School on February 10, under the auspices of the People's Symphony, this being their second appearance in New York this season.

On February 19, the two artists will play a program of two-piano music at Lawrence, Mass., under the auspices of the Greater Lawrence Pianoforte Teachers' Association.

Reinald Werrenrath Married

Reinald Werrenrath, American baritone, was married on February 2 to Verna Nidig, of Chevy Chase and Washington. After the ceremony the bride and groom left for Palm Beach.

Thorner Pupil Heard

Clara Shear, artist-pupil of William Thorner, was scheduled to sing at a benefit concert at the Academy of Music in Brooklyn on February 5.

STEFAN SOPKIN

Violinist



New York Recital—Town Hall—Jan. 28, 1928

N. Y. AMERICAN

AMONG THE OUTSTANDING CONCERTS OF YES-TERDAY'S CROWDED SCHEDULE WAS AN AFTERNOON RECITAL BY STEFAN SOPKIN, THE VIOLINIST. His mastery of strings and bow was revealed in a new sonata Slav by Slavensky.

N. Y. SUN

MR. SOPKIN PLAYED IN A CORRECT, SERIOUS, MUSICIANLY STYLE, his intonation was exceptionally good. He had to respond to applause by adding to his printed list.

N. Y. HERALD TRIBUNE

HIS RECITAL WAS PUNCTUATED BY MOMENTS OF FINE COLOR AND TONAL BEAUTY.

N. Y. TIMES

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MUZIO OPENS UPTOWN MATINEES

CHICAGO.—Opening the Uptown Civic Matinees in the Aragon ball room, on the afternoon of January 29, and consequently making her only Chicago recital appearance this season, the beloved Claudia Muzio sang to a vast throng estimated around five thousand. Each new appearance of this charming diva—whether in concert or opera—further endears her to Chicago music lovers. She was feted to the echo and deservedly so, for she sang divinely and so delighted her listeners that they constantly asked for more, her encores becoming almost as numerous as her programmed numbers.

FRITZ KREISLER AT THE AUDITORIUM

Another immense audience listened to Fritz Kreisler's enchanting violin playing at the Auditorium Theater, also on Sunday afternoon. Both the orchestra pit and the stage were used to accommodate the army of Kreisler admirers, whose enthusiasm was manifested by buoyant plaudits throughout the exquisitely rendered program.

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EDWARD COLLINS
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void of display and as a technician of the first order. His recital program at the Playhouse on January 29 was most effectively set forth. He played Schubert, Beethoven, Schumann, Chopin, Catoire, Prokofieff, Medtner and Strauss-Godowsky, all to the queen's taste.

DAI BUELL'S PIANO RECITAL

Another pianist claiming attention was Dai Buell who played a program at the Studebaker Theater on the same afternoon. Miss Buell's charming manner is reflected in her playing and this, coupled with keen imagination, facile technic, fleet fingers and musical intelligence, makes listening to her a source of unalloyed pleasure. She had arranged a particularly interesting program, which contained a French group made up of numbers by Louis Vuillemin, Paul Le Flem, Ravel, Louis Aubert and Rameau, several of which had their first hearing on this occasion. In these modern French novelties Miss Buell was particularly convincing and won the full approval of her listeners.

CIVIC ORCHESTRA CONCERT

Eric DeLamarster obtained fine results with the Civic Orchestra at its first concert of the season, at Orchestra Hall, on January 29. With his own enthusiasm he enlivened the Massenet Phedre overture and Cesare Franck's Symphony in D minor, both of which received a fine performance under DeLamarster's able direction. Later they played Mendelssohn's Midsummer Night's Dream and Sibelius' Finlandia, besides accompanying the soloist, Mrs. Dennis Ghent, contralto, in the Amour viens aider aria from Samson and Dalila.

MYRA HESS PLAYS FOR MUSICIANS' CLUB

An artist appearing before the Musicians' Club of Women plays before a most critical audience, for, as the name implies, most of Chicago's women musicians make up this club, which presents several guest artists during the season. Myra Hess was chosen for the January 30 program at the Studebaker Theater and captured her listeners' admiration from the very first number. Her interpretations are deeply engrossing through their finesse, vitality, subtle beauty and glowing warmth. It is real joy to listen to her beautifully colored tones, impeccable technic and poetic conception. Bach's French Suite, Schumann's Etudes Symphoniques, Brahms' Waltzes from op. 39 and three Ravel numbers afforded an afternoon of keen pleasure.

GEORGIA KOBER AT ROMANY CLUB

Georgia Kober, Chicago pianist, gave the program at the new Romany Club on January 29. Her program, comprising works of Ornstein, Rachmaninoff, Debussy, Henry Cowell, Sturkow-Ryder and Dohnanyi, was so well played as to win her the enthusiastic approval of the audience.

WALTER SPRY'S LECTURE-RECITAL POSTPONED

The lecture-recital which Walter Spry was to have given on February 9, at the Columbia School, on Modern Music, has been postponed to February 24. This is one of a

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most interesting series Mr. Spry is giving at the school during the season.

SIGRID ONEGIN AND CARL FLESCH

An interesting program, beautifully interpreted by Sigrid Onegin, contralto, and Carl Flesch, violinist, delighted an audience that should have crowded Orchestra Hall to capacity on February 1.

Long ago Mme. Onegin has ingratiated herself to the Chicago public by the beauty of her tones, intelligent interpretations and her charming personality. All these attributes were most apparent at the concert under review and she scored one hundred per cent. She was well seconded at the piano by Franz Dorfmüller.

Carl Flesch belongs to that category of violinists who have reached the summit in artistry and popularity by the exactness of their interpretation, the accuracy of their playing and the fidelity with which they reproduce on their instruments the desires of the composer. Many of our local violinists were on hand, as one can always learn a little more as to how the violin should be played by listening to Carl Flesch. Isaac Van Grove was at the piano for Mr. Flesch and no doubt, the Hungarian violinist felt happy to have such able assistance from one of Chicago's premiere accompanists.

Encores galore for both artists made the program twice as long.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Artist-students of the various departments at the Chicago Musical College furnished the program of January 29 at Central Theater.

George Gove, pupil of Herbert Witherspoon, was soloist, with the University Club Choir over WLS, February 1. Mr. Gove also was soloist with the Hamilton Club, February 5.

Lorena Anderson, pupil of Mme. Florence Hinkle, was soloist at the Mid-Year Commencement Exercises of the Central Y. M. C. A. Schools, February 3.

Edwina White, artist-pupil of Maurice Aronson, was piano soloist at the faculty concert at Flora MacDonald College, Red Springs, N. C., on January 12.

Edith Jane Fish, former pupil of Herbert Witherspoon, is now in charge of the vocal faculty at Gulf Park College, Gulph, Miss.

Katzu Yonezawa, soprano, pupil of Lucille Stevenson, sang at the Japanese Students' Convention on January 15, on January 18 at a lecture by Dr. Fukushi, and on January 21 at the First Baptist Church in Evanston. Lydia Huettl, soprano, who is also a student of Miss Stevenson, was heard over WIBO, January 11 and 18.

Lowell West, baritone, student of Graham Reed, was soloist for the Omega Delta fraternity on January 29 at the banquet given at the Hyde Park Hotel. Mr. West was also soloist at the South Side Unity Center, on January 29, and at the Lahista Temple in the evening.

Florence Pass, student of Mme. Cole-Audet, was soloist at Rogers Park Auditorium recently. Bernice King, another student of Mme. Cole-Audet, has been engaged as choral accompanist at the North Berwyn School.

Max Cahn, one of Leon Sametini's pupils, was violin soloist for the Chicago Civic Music Association at Armour Square on February 5.

MACBURNEY ARTIST-PUPIL MAKES DEBUT

Louise Wainscott, another gifted singer emanating from the well known Thomas N. MacBurney studio, made her debut in recital on January 31, at Kimball Hall. A goodly audience gave the young singer much encouragement by enthusiastically applauding her every effort. Miss Wainscott possesses a soprano voice of charming though light quality, fine musical taste and intelligence. As yet her technic is not perfected, but with further development along the same lines she has thus far pursued, she should go far along the road which leads to success. Her work was highly creditable to her able teacher, who has developed many successful singers in his career as voice instructor and coach.

THIRTY-THREE EDWARD COLLINS PUPILS PLAY

Some thirty-three pupils from the class of busy Edward Collins at the Chicago Musical College, gave a program last week that not only reflected the fine work accomplished under the guidance of this instructor, but also gave reason for his popularity as a teacher. Those furnishing the program included Kathleen Clark, Jeanette Cohen, Ruth Orcutt, Marjorie Peters, Gertrude Tobin, Virginia Foreman, Sam Raphling, Mamie Stillerman, Genevieve Rowe, Leonard Gay, Florence Nuzum, Mary Voorhees, Annabel Robbins, Mary Landee, Hannah Braverman, Isabel Levy, Lola Lutzy, Ruth Miller, Harriet Furminak, Dorothy Levy, Betty Baker, Aeline Cauthorn, Gertrude Courschon, Dixie Falberg, Marshall Sumner, Mildred Webb, Yvonne Fievet, Marie Kessler, Blanche Buvinger, Marie Crisafulli, Fanchon Schneider, Milton Poinsett and Gladys Heath.

MID-WINTER CONCERT OF AMERICAN CONSERVATORY

The annual mid-winter concert by artist pupils of the American Conservatory, was given at Orchestra Hall on February 2. The young artists had the support of a full

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As stated in the program, one of the outstanding features of the American Conservatory is the extraordinary large attendance of talented students, who represent almost every State of the Union. The result has been a high standard of scholarship and unusual proficiency in both theoretical and applied music. That the nine soloists presented throughout the course of the evening lived up to the high standing of the school in which they are so well prepared for their musical career, speaks volumes for the efficiency of those young artists; and if they are here collectively praised it is due solely to the fact that each and every one performed his task equally well. Those who participated in making the concert brilliant, besides Adolf Weidig and the Orchestra were, Kenneth Cutler, organist; Daniel Petke, pianist; Laura Turner, coloratura soprano; Theodore Ptashue, violinist; Mary Niemann, pianist; Esther Goodwin, dramatic soprano; Eddie Gradman, violinist; J. Edward Martin, baritone, and Alice Johnson, pianist.

ARTHUR BURTON PUPIL SINGS

Clyde Keutzer, a pupil of Arthur Burton, was engaged to sing Eric Delamarter's Psalm CXLIV, a solo cantata for baritone, on the special program at St. James' Church, February 2. The cantata, which is one of Delamarter's most beautiful works, was admirably interpreted by Keutzer, whose fine enunciation, beautiful tone, splendid interpretive gifts and well trained voice added materially to the success of the number and to his own popularity with the listeners.

EARLIER CHICAGO MUSICAL COLLEGE ITEMS

Robert Long and Ruth Kalthoff, students of Graham Reed and Isaac Van Grove, respectively, have been engaged by Bonelli to sing with the Florentine Choir during its stay in Chicago.

Lydia Mihm, soprano, and artist, pupil of Isaac Van Grove, was soloist at the Ida Noyes Hall, University of Chicago, on January 15, for the Student's Music League. Miss Mihm was soloist also for the Maywood Community Chorus at Proviso High School Auditorium on December 28.

Robert Herrick, vocal-student of Graham Reed, was soloist in the Elijah at the First Methodist Church of Harvard on January 8.

Marshall Sumner, piano-student of Edward Collins, was accompanist with the Chicago Bach Society at Evanston, Ill., at the Sunday Afternoon Club on January 15; also, at Wilmette, Ill., with the Sunday Evening Club.

Peggy Sheetz, former organ pupil of Charles H. Demarest, has been engaged by Keith's Circuit and is now organist at one of the leading theatres in Louisville, Ky.

Karl Kuersteiner, who studied with Leon Sametini and Gustav Dunkelberger, and who is now in charge of the violin department at the University of Kansas, recently appeared in a faculty recital at that university. Mr. Kuersteiner is also conductor of the Symphony Orchestra of the same institution.

Nancy Berg, dramatic soprano, student of Mme. Arimondi, was presented in a group of songs over WIBO on January 20.

Meredith Winn, soprano, of Arch Bailey's class, and Isabel Levy, piano-student of Edward Collins, gave a joint recital over WWA on January 20. Miss Winn was accompanied at the piano by Helen Hanold, who is studying with Lucille Manker.

Kathleen Powell, class of Herbert Witherspoon; Jean Frasher, vocal-student of Graham Reed, and Florence Ziegler, piano-student of Moissack Mogulawski, appeared in a joint recital at the luncheon of the North Carolina Colony, given at the Great Northern Hotel on January 20. These same young ladies also appeared in a group of songs and piano solos before the South Shore Women's Club on January 13.

DELMARTE SCORES AS ORCHESTRA LEADER

Assistant Conductor Eric DeLamarter has had several opportunities during the past week to disclose his versatility with the baton—at a recent Tuesday afternoon concert, Thursday "pop" and the regular Friday and Saturday concerts. At each concert he accomplished remarkable results, leading the Chicago Symphony through admirable performances of fine programs, and climaxing his achievements with a truly stirring, alert and convincing reading of the Friday-Saturday program. His listeners rewarded him with unstinted plaudits.

The highlight of the program was the Chausson Symphony, both as to the number itself and for the manner in which it was presented. It was a performance that will live long in the memory. The F major Concerto of Bach was admirably treated. After the intermission De Lamarter relinquished his baton to Adolf Weidig, Chicago composer, who directed his own Symphonic Suite. The composer is not new to Chicago Symphony patrons, but has been revised and is a well written as well as a highly enjoyable opus, containing much beautiful melody. The audience showed its approval by most enthusiastic applause. The orchestra "did itself proud" in that number and by the brilliant manner in which it set forth the sparkling Liszt symphonic poem, Tasso: Lamento e Trionfo.

BENNO RABINOF PLAYS

Last summer Prof. Leopold Auer told this reporter that he had among his pupils at the Chicago Musical College, a young boy named Benno Rabinof, for whom the master predicted a very successful career. The boy was to have played at Central Theater at the time, but on each occasion his recital was postponed. Rabinof made his debut in New York City at Carnegie Hall, and his emphatic success there is a matter of record.

In Chicago Rabinof made his debut at Orchestra Hall on February 3, and his triumph left no doubt that another Auer pupil had come to the front among the luminaries in the violinistic world. Rabinof has all the attributes necessary to win the favor of the public and the esteem of the musicians. He produces from his violin a remarkable tone—remarkable as to correctness of pitch and volume; and to this must be added an impeccable bowing arm and a left hand that fears no intricacies. His technic is superb, his execution that of a great artist, who is now temperamental, then poetic, and whose unassuming mien added greatly in making his first appearance here one of the big events of the musical season.

BUSH CONSERVATORY NOTES

Nyda Melton Heinz, contralto, student of Emerson Aber-

MUSICAL COURIER

nethy, was soloist at the People's Church on January 22. Helen Benson Loefgren, soprano, also from Mr. Abernethy's studio, sang at the same church on January 29. On February 5, Nellie Gilmore, soprano, and Nyda Melton Heinz, contralto, sang a duet at the Church.

On January 28, the Iota Chapter of the Phi Beta National Musical Fraternity gave a very successful bridge party, the proceeds of which are to be used toward a scholarship fund.

On January 28, the Junior students of the Piano, Violin and Expression Departments were heard in recital.

On February 2 a most interesting lecture-recital was presented for the History of Music Class by Mme. Ella Spravka, Bohemian pianist of Bush Conservatory faculty, and Boza Oumiross, baritone.

David Muryama, baritone pupil of the Conservatory, gave a program for the International Student Fellowship Association at the University of Chicago on January 29.

During the past week, Eva J. Shapiro, head of the junior piano department, conducted the mid-term examinations in harmony. Splendid results were evident in the theoretical work of the junior pupils. The harmony classes are offered to junior students without additional charge. During the past term Blossom Le Mieux, Virginia Jokisch and Virginia Gossett have had charge of the classes.

Willard Pratt, soprano student of Erma Rounds, was soloist at the Shrine Ceremonial, held at the Masonic Temple at Kankakee on January 27.

In the recent annual glee club contest of the Chicago high schools three of the winning clubs were directed by graduates of the Bush Conservatory School Music Department. Esther Goetz directed the girls' Glee Club of Lindblom High, which won first place in the large group. Hazel Steinfeldt directed the girls' glee club of Fenger High, which won second place. In the mixed glee club, Fenger High, again under the direction of Hazel Steinfeldt, won second in the smaller group.

Emily Waggoner, a degree graduate of school music department at Bush Conservatory, recently received her appointment in the music faculty in Calumet High School of the Chicago city school system.

The second semester of the school music department began on February 6. Several new pupils are registered.

Helen Egger, a composition student in the degree course was honored by having her Power Belongeth unto God sung by the soprano soloist at the First Congregational Church of Gary, Ind.

AMERICAN CONSERVATORY NOTES

Karleton Hackett delivered the last lecture of a series of six before the Lakeview Music Club, discussing the History of Song, on January 31.

Whitmer Byrne, organist, pupil of the Conservatory, appeared as soloist in the Guilmant Symphony in D with the Chicago Symphony Orchestra in a recent concert, Eric Delamarter, conducting.

Pupils of Vierlyn Clough, of the piano faculty, were heard in recital on February 3.

Glady Parsons, graduate student, is supervising the department of music and teaching piano at Gas Hill Center.

Pupils of Martha S. James, teacher of violin, appeared in recital in Conservatory Hall on February 1.

Karleton Hackett delivered a lecture on "Musical Criticism" before the Chicago Women's Aid in Kimball Hall on January 23.

Earl Rohlf, artist-student of Allen Spencer, was scheduled to be heard in a piano recital at Davenport, Ia., on February 5.

Daisy Franklin, former pupil of the Conservatory, is a member of the faculty of the Cullowhee State Normal, North Carolina.

ELLY NEY PLAYS WITH ORCHESTRA

As soloist at the Chicago Symphony Orchestra's February 3 and 4 concerts, Elly Ney offered new concerto for piano and orchestra by Ernst Toch. Ultra-modern, devoid of all melody and beauty, and fairly wreaking with dissonance, this concerto takes first place as a noise-making and distress-producing vehicle. Were it not for Elly Ney's truly virtuous performance, hisses might have been prevalent, judging from the expressions on the countenances of the symphony patrons. It was an unusual tour de force on the part of the pianist, who received the full approval of the listeners. Later on the program, Mme. Ney was remarkable in her interpretation of the lengthy Schubert-Liszt Wanderer Fantasy.

Conductor Stock has returned after a brief vacation with renewed energy, judging by the superlative performance the Glazounow E flat Symphony and the Strauss Don Juan tone poem received under his leadership. These readings served as an antidote for the bad taste left by the Toch concerto.

JEANETTE COX.

Gadski in Die Walküre

Johanna Gadski's tour of the Pacific Coast was brought to an end in Los Angeles recently. The success of the tour was immense and the verdict of critics and public can be summarized as follows: "She is better than ever."

Mme. Gadski's next New York appearance will take place at the Century Theater, on Sunday afternoon, February 12, in *Die Walküre*, which will be given in concert form with the following cast: Paul Althouse, Milo Miloradovich, Mabel Ritch, Gabrielle Clauss, Edna Zahn, Merran Reader, Tilla Gemuender, Ruth McElwaine, Berty Jenny, and Sheila Fryer. Ernest Knoch will direct the performance.

Accident Interrupts Else Harthan Arendt's Season

The numerous friends and admirers of Else Harthan Arendt will regret to hear that she met with a painful accident recently. Slipping on the ice on the porch of her La Grange, Ill., home, she fell and broke her knee cap. However, it is to be hoped it will not be necessary for Mme. Arendt to cancel any of her engagements beyond the early part of February.

In December Mme. Arendt appeared for the third time in Joliet, Ill., singing with the Little Symphony Orchestra of Chicago; filled her tenth engagement with the Apollo Club, which marked her twenty-fifth performance of the Messiah, and sang in Dubuque, Ia.

Ralph Leopold in Radio Programs

Ralph Leopold played over Station WMCA on February 1. A Wagner program was requested. After playing his own transcriptions of the Storm and Entrance of the Gods into Walhalla from *Das Rheingold* and the King's Prayer and Finale of Act 1 from *Lohengrin*, SOS calls interrupted all broadcasting.

Mr. Leopold has been engaged to play this same program over WMCA on the evening of February 14 at nine o'clock. He will be assisted by Alfred Wertheim, violinist. He will play: Storm and Entrance of the Gods into Walhalla, from *Das Rheingold*; the King's Prayer and Finale of Act 1, from *Lohengrin*; Siegmund's Love Song and the Ride of the Valkyries. Mr. Wertheim will play *Träume* from *Tristan and Isolde* and Walther's Prize Song from *Die Meistersinger*.

Elizabeth Quaile Artists in Recital

Florence Moxon and Martha Wright, members of Elizabeth Quaile's artist class, gave a program in Aeolian Hall, New York, on January 28. The playing of both pianists was characterized by excellent musicianship and beautiful tone quality. Miss Wright's interpretation of the first group of pieces, which included numbers by Galuppi, Leo, Couperin and Bach, showed fine understanding of their old world value. She also was heard in selections by Debussy and Cyril Scott. Miss Moxon played with dignity a transcription by Harold Bauer of Bach's Partita in B flat, and her Brahms and Liszt numbers were given with real fire.

Emily Roosevelt in Demand

Emily Roosevelt, dramatic soprano, is appearing in all parts of the country in concert and oratorio. On January 22 she appeared at the Reformed Church in Flushing, L. I. She will sing a program of American music at the National Opera Club, New York City, on February 9. She filled engagements during the month of December in Bridgeport, Stamford, Hartford and Providence, and is scheduled for an appearance in Troy, N. Y., with the Oriental City Band, and in Washington at the Convention of the Daughters of 1812.

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John T. Adams to Arrange Operatic Appearances in Europe for Americans

Goes to Europe to Complete His Plans

In a statement to the press, just before he sailed for Europe last Friday on the S. S. Paris, John T. Adams, president of the Wolfsohn Musical Bureau of New York, said that he had submitted a plan to the Juilliard Foundation last summer by which young American singers could obtain operatic appearances in Europe and, through them, gain the routine and experience which is so essential to an operatic career. Mr. Adams stated that about two years ago he hit upon this plan after careful study of the situation. He said that young singers in America have little or no opportunity for public appearances, and that, after many students have finished their vocal training, they have few chances for public hearings, and many a talented singer, after years of hard work, gives up in despair. The Metropolitan and Chicago opera companies can give appearances to comparatively few Americans, and the rest, among which are many gifted singers, retire without a chance of proving their worth. With this plan in mind, Mr. Adams stated he had visited numerous cities in Europe, and arranged with from twenty to twenty-seven opera houses to give a number of these talented Americans appearances and an opportunity to gain experience during their regular seasons. He stated that he worked out a plan, under which these young singers could obtain their operatic training with a minimum expense, and that he would do in an organized manner what was now attempted on a "hit or miss" basis by only those singers who had large sums at their disposal and could afford to go to Europe.

Mr. Adams says that he proposed this plan to the Juilliard Foundation, and he suggested that the singers be selected by a committee appointed by them for this purpose, and that the actual management would be done by the Wolfsohn Musical Bureau. The Juilliard Foundation, so Mr. Adams states, looked upon the plan favorably, but he could get no definite reply or a rejection from them. Though he received no definite answer from them, the Juilliard Foundation announced last week a plan similar to his own, and which he claims is based on the idea that was submitted by him. The Juilliard Foundation announced last week that it had proposed to send fifteen American students abroad to study grand opera under Fritz Busch, who would give them appearances when they were ready, at the Dresden Opera. He points out how this new plan of the Juilliard Foundation gives the students opportunity to sing only in one opera

house, while under the arrangement which he worked out they would be given opportunity of appearances of from twenty to twenty-seven opera houses throughout Europe. He emphasized that although he felt the Juilliard Foundation had practically appropriated his plan, to a limited extent, it

Adams and Milton Diamond called upon me early in the season and proposed a plan by which students could receive routine experience in various opera houses in France, Italy and Holland for a sum approximating \$7,000 a year each, the scheme to be managed by the Wolfsohn Bureau. Many conversations occurred between Mr. Adams and Mr. Diamond on one side and Mr. Hutcheson and myself on the other side. Later in the autumn, Mr. Fritz Busch brought an invitation to the Juilliard School to send students to the Dresden Opera School. Mr. Hutcheson and I told Mr. Adams and Mr. Diamond of this invitation, which was independent entirely of any other plan. We told them that we hoped to accept the invitation of the Dresden Opera School plan as something distinct from their other plan. There was no connection between the two plans, nor had Mr. Adams and Mr. Diamond suggested such a connection before this time."

New York Concerts

(Continued from page 26)

performance of these unusual works was dazzling and overwhelming, and the applause Toscanini received after each one of these numbers was as spontaneous as it was deafening and prolonged. Both composers have expressed moments of exquisite beauty interspersed with episodes that are quite cacophonic, and Toscanini knows how to build these up in such a manner that the contrasts, while strong, are welded into a beautiful and logical whole.

Roxy Concert

By way of a delightful novelty, Mr. Rothafel presented Alexander Moissi, star of Max Reinhardt's company, who made his farewell appearance at the fourteenth symphonic concert on Sunday, February 5. Mr. Moissi recited Das Hexenlied (The Witch Song) to an orchestral accompaniment by Max Schillings of the Berlin Opera House. He was accorded an ovation from the capacity audience and was not allowed to go before he had given an encore, November, after which he made a clever little speech in which he expressed his love for this country. The orchestra, under Rapee, played the prelude to Die Meistersinger, the prelude to the first act of Lohengrin, The Ride of the Valkyries and the Tannhäuser overture, making it a fine all-Wagner program.

Sunday Popular Ballad Concert

Louise Geballas, soprano; John Barnes Wells, tenor, and Robert O'Connor, pianist, were the artists presented on February 5 in the series of Sunday Popular Ballad Concerts at the Civic Repertory Theater.

Seagle Preparing for Summer Work

The Oscar Seagle Summer Studio at Schroon Lake, N. Y., will reopen in the spring on May 20. The Seagle estate of six hundred acres, including a private lake, which is located in one of the loveliest spots in the Adirondacks, three miles above the village of Schroon Lake but quite apart from it, is undergoing constant changes and improvements. This year there are being added seven new cottages—some of them privately owned and some for the accommodation of the pupils.

One of the most attractive features of the colony has been the Vesper Services which are given every Sunday afternoon at five o'clock and in which all the pupils take part. The studio where they are held, although a large room, has proved inadequate to accommodate the crowds they attract. Several of the summer residents have generously arranged to enlarge it and next summer it will be of concert hall proportions. The out-door theater, where the operas and concerts are given, has been added, as well as scenery and electric lights.

Three of the former Seagle pupils who received their training at Schroon Lake are appearing in opera in Italy this winter. They are Sonia Sharnova, Lester Luechauer, and Nell La Mance. Ruth Peter, who sang Mimi last summer in one of the open-air productions, has gone to join their number. Frieda Klink is in Vienna. Florence Mitchell and Sigurd Nilsen both sang with the Philadelphia Opera this winter. Four of the pupils are the City Service Cavaliers. Nate Wagner is leading man in My Maryland. John Boles, former secretary to Mr. Seagle, soon appears in the picture, Shepherd of the Hills. Mr. Boles, although momentarily lured from the singing stage by the films, made his reputation in New York light opera. Leonard Stokes and Francis Luther are becoming well known radio artists and are frequently heard over station WJZ.

Rabinovitch Returning from Europe

After a series of European concert and recital successes that culminated in a London recital at Wigmore Hall on January 13, Clara Rabinovitch, pianist, is returning to America on the Olympic and will arrive on February 21. The artist will start her concert tour of this country two days later, at St. Charles, Mo., a re-engagement from last season.

Althouse to Sing Siegmund

Paul Althouse will sing Siegmund in the concert version of Wagner's Die Walküre to be given at the Century Theater, New York, on Sunday afternoon, February 12. On January 8 the tenor appeared in a similar performance of Tannhäuser and scored such an emphatic personal hit on this occasion with both the critics and public alike that he was immediately re-engaged to sing this performance.

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JOHN T. ADAMS,
under whose plan Americans will be able to obtain operatic
appearances in Europe.

would not interfere with his own arrangements, and his purpose in visiting Europe at this time is to carry out his original idea. He stated that a committee of prominent musical persons is being formed, with Reinhard Werenrath at its head, and auditions will begin in the fall to select successful candidates.

Dr. Erskine of the Juilliard Foundation, when his attention was called to Mr. Adams' statement, commented: "John T.

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Metropolitan Opera Adds Two Favorites to Season's Listings

The Bartered Bride and L'Amore Dei Tre Re Presented for First Time This Season With Splendid Casts—Tosca, Carmen and Die Gotterdamerung Repeated—An Interesting Sunday Night Program

TOSCA, JANUARY 30

Tosca was the Monday opera at the Metropolitan last week, and with three such artists in the leading roles as Jeritza, Lauri-Volpi and Scotti, all of them in unusually fine voice, it was a foregone conclusion that the performance of the whole would be one of unalloyed pleasure and it was. Tosca is one of Jeritza's most commanding roles, just as Scarpia is one in which Scotti stands almost supreme. On this occasion, Jeritza discarded her usual black wig and appeared more to advantage as a blond. Another innovation was that of singing the *Vissi d'Arte* aria in a kneeling position instead of flat on the floor, as formerly. Vocally, the prima-donna was at her best, singing with a beauty of tone and dramatic intensity that stirred the audience to great enthusiasm. Scotti gave his usual performance of the Baron, which means that it was a masterpiece of art, both vocally and histrionically.

There were two reasons for the special ovation given to Lauri-Volpi, one of them being the beauty of his singing and the mastery of his acting and the other that it was his farewell appearance before departing for Italy to sing at the Royal Opera House in Rome.

The cast also included Louis d'Angelo, Pompilio Mala-

testa, Giordano Paltrinieri, Vincenzo Reschiglani, Millo Picco and Dorothea Flexer. Bellezza conducted.

THE BARTERED BRIDE, FEBRUARY 1

Smetana's delightful folk-opera, *The Bartered Bride*, was given for the first time this season at the Metropolitan on February 1. Bohemian folk melodies and rhythms are the foundation of Smetana's work, and its carefree, jovial scenes are refreshing and real enough to make the hearer feel that he is sitting back, close to the little town square, enjoying a brief holiday. Despite the lightness of the opera, it is substantial in construction, and replete with music of a high order.

Maria Mueller, who sang the role of Marie, was in exceptionally good voice, and her delineation of the sadly plighted lady was effective and touching. Rudolph Laubenthal finds, in the role of Hans, a part well suited to the bravado of his performances, and his voice fits it well. George Meader and Michael Bohnen, two reliable singers, sang with their customary good taste, and their acting was a treat. Marion Telva, Henriette Wakefield, Ellen Dalossy, George Cehanovsky, James Wolfe, Max Bloch, and Arnold Gabor were also in the cast. The ballet was delightful, and Ruth Page and Giuseppe Bonfiglio merited the applause

showered upon them at the conclusion of their effective folk-dances. Artur Bodanzky conducted.

L'AMORE DEI TRE RE, FEBRUARY 2

The return of Montemezzi's *L'Amore Dei Tre Re* is a perennial cause for jubilation in the large rank of those who find the opera musical and dramatic fare of the best. All the color and feeling with which Montemezzi's score abounds make it a vibrant tone setting for Bellini's tragedy. The cast which sang the season's opening performance was slightly different than that of the past year. Martinelli sang Arito with his usual feeling and complete understanding of the role, and Danise made an imposing Manfredo. Enzo Pinza's Archibaldo is something to remember. The tragedy, the beauty of it, and the sympathy of his voice are extremely touching, and his entire conception of the role is poignant and always vital.

There is a throb of emotion in Lucrezia Bori's *Fiora*. It is a quickly moving performance which she gives, and one senses only too well the note of disaster which hurries her young life to its bitter and tragic close.

Serafin conducted with verve, and his own enthusiasm tended at odd moments to bring forth a broad tone from his orchestra, when it seemed that it should have been more subdued.

CARMEN, FEBRUARY 4

The Saturday matinee performance of *Carmen* was by far the best of the season thus far, an opinion which seemed to be corroborated by the boundless enthusiasm of an enormous audience.

Maria Jeritza, as the heroine, was vocally at her very best, and her impersonation of the cigarette girl was invested with a picturesqueness and dramatic significance of which only an actress of her powers is capable. Martinelli's Don Jose rose above his previous portrayals of the soldier.

(Continued on page 41)



COMING EVENTS

JOHN GOSS

English Baritone

Will Appear in New York and Vicinity During March, 1928

THE LONDON SINGERS

JOHN GOSS, Director



English Press Excerpts

"JOHN GOSS AND THE LONDON SINGERS HAVE DONE FOR FOLK SONGS AND SEA CHANTIES WHAT THE ENGLISH SINGERS HAVE ACCOMPLISHED FOR MADRIGALS IN THE CONTRAPUNTAL WORLD."—*Lancashire Post*.

"The program of the symphony concert conducted by Sir Henry Wood presented an extremely interesting contrast of old and modern music. In the evening Mr. John Goss and the London Singers gave the second of the concerts of "Sociable Songs" at Wigmore Hall. By "Sociable" Mr. Goss means chiefly folk and convivial songs, and those of the people of past generations. Yesterday the direct sentiment of the words and the manliness of the music were thoroughly realized by the singers who were equally happy in examples of a more delicate kind."—(LONDON.)

"The audience could not have been more enthusiastic."—(DUBLIN.)

"John Goss is a protean artist whose impersonations are all convincing and The London Singers are in superb training."—(BRADFORD.)

"John Goss with his London Singers, was to me, I confess, the most exciting part of the evening."—(LIVERPOOL.)

"It needs a great deal of culture as well as observation and acting ability to so thoroughly obtain the personality of the singers. Mr. Goss more than achieved his object. The singing of the London Singers was extremely fine in all cases and the recital proved to be one of the most interesting ever given by the Society."—(LONDON.)

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NEW YORK FEBRUARY 9, 1928 No. 2496

The mills of the gods grind slowly. Four operas are required for the process in Wagner's tetralogy, The Ring of the Nibelungen.

Yale University made a profit of \$330,000 on its 1926-27 athletic activities. What profit resulted from the orchestral concerts and choral appearances of the Yale students addicted to those forms of endeavor has not been published by the fiscal department of the institution.

The Cleveland Orchestra, under Nikolai Sokoloff, and with Elsa Alsen as soloist, appeared at Palm Beach last Monday. And the famous resort also possesses a wonderful climate, winter surf bathing, and drinkables from nearly foreign ports. Some places have all the luck.

"Do you lead the orchestra?" asked the tired business man who was trying to eat quietly in a noisy restaurant. "Yes, sir," answered the man with the violin. "Well then," snapped the questioner; "I wish you'd lead them to the street. They are making a hell of a racket in here."—Exchange.

From a Sacramento daily paper of recent date, the following notice is culled: "Though east is east and west is west, still the twain met on a common ground of interest Monday evening when Grace Nobuko Kitagawa became the wife of William Yutaka Junishima, at the American Center. Orange blossoms and wedding veils—a marriage ritual read in the Japanese language—and Cadman's At Dawning—all made the ceremony one neither wholly Oriental and certainly not entirely Occidental."

It is not generally known that Reinhard Werrenrath writes—writes articles and criticisms with style and acumen. The first or rather one of his first "pieces" to reach print was a criticism which he wrote of his own recital in Louisville some few years ago. In this he displayed a sense of humor and a clever handling of a delicate subject, for after all what artist is given an opportunity of criticizing his own efforts? More recently, Mr. Werrenrath "covered" for the Boston Transcript the first performance in that city of Deems Taylor's The King's Henchman, and is the proud possessor of a check

received in payment thereof at space rates. Incidentally, his literary ability appears to be founded on a practical basis, for his review covered some two columns of as shrewd and clever criticism as probably ever graced the pages of any sheet. Versatility, thy name is Werrenrath!

This town is the merrier for the return of Le Coq d'Or to the repertory of the Metropolitan last evening. The Rimsky-Korsakoff opera-pantomime has fastened itself firmly into the affections of our opera-going public because of its charmingly melodious music and its irresistible humor based on an easily understandable satirical story. Now that Le Coq d'Or has found its way back to our local stage, let us hope that it will remain permanently.

An unusual contest is that promised by the Cincinnati Orchestra here on February 13, when Fritz Reiner will present a program of Hungarian music, consisting of Leo Weiner's Fasching, Kodaly's Harry Janos suite, Dohnanyi's Ruralia Hungarica, and Bartok's Deux Images and his new piano concerto which caused so much discussion at its premiere in Frankfurt last summer. The Reiner programs nearly always have a complexion characteristically individual, and that leader's conducting puts the same imprint on their performance.

What the Jury Thinks might be supplemented by What the Public Thinks. The intermission crowd at Carnegie Hall last Thursday evening at the Boston Symphony concert filled the lobby with cigarette smoke and intelligentsia talk. The lady with the boyish bob puffing smoke and speaking. She says: "Koussevitzky gets the real spirit of Mozart. That was a divine performance." A few feet away a gentleman with a pince-nez observes to his bald-headed friend: "The worst reading of Mozart I've ever heard—arbitrary, oversophisticated. Koussevitzky understands only the moderns."

Fifteen young American singers are to be sent abroad by the Juilliard Foundation, under the supervision of Fritz Busch, conductor of the Dresden Opera, whose mission it shall be to procure operatic experience for them by placing the students in small roles and ultimately in major parts. It is an excellent plan and gives our youthful native operatic aspirants a chance which it is difficult and almost impossible for them to procure in their own country. Mr. Busch is an unusually thorough musician, with a wide practical outlook, and has made his artistic direction of the Dresden Opera a record of progressive achievement. No better selection as a European sponsor of its international plan could have been made by the Juilliard Foundation.

The startling success of Segovia since his arrival in America has been gratifying as well as surprising. Before he arrived here it would have been impossible to get him a single concert engagement. America has arrived at a curious stage of mentality where it refuses to recognize any fame that comes from abroad. It was due to the foresight of F. C. Coppicus, his manager, that Segovia was brought to this country for a few recitals, and his extraordinary record of sold out houses wherever he has played shows that Mr. Coppicus made no mistake. It is a thing of which America certainly should not be proud that although it refused positively to engage Segovia, as it refuses to engage any other European artist, on the strength of European triumphs, it now clamors for dates.

The announcement that Louis Graveure, the baritone, has turned tenor, interests the musical world and in some quarters incredulity is expressed. The report is true, but it should not cause astonishment for a similar transformation has been effected also by other singers. Opera goers not too old will recall that Jean De Reszke started his career as a baritone and ended as a tenor; and that Rudolph Berger, a baritone at the Berlin Opera, was made over into a tenor by Oscar Saenger in New York, and sang successfully in that capacity at the Metropolitan Opera House (1914-15) until his untimely death here in 1915. There have been contraltos who appeared in soprano roles, and within recent times in this city, Mmes. Fremstad and Matzenauer accomplished the feat frequently and effectively. Graveure is not only a highly artistic singer but also a cultured scholar of rare intelligence, and it is to be assumed that he has not entered his contemplated new field of activity without ample justification in his own mind and the most thorough and painstaking preparation.

PIANO IN THE SCHOOLS

A definite move is now on foot to introduce class piano instruction into the public schools of America. Some of the schools already have such instruction, but it is by no means universal, nor is the teaching of music in the schools universally accepted by school boards as a necessity. Even where music is taught, it is often not a major subject, and often entitles the student to no "credits."

Credits, in recent years, have assumed an extraordinary importance in our schools. Children want to get a certain required number of credits, and neither the children themselves nor their parents and teachers seem to care how these credits are gained. In some cities, private music teachers have arranged to give music lessons to children and to have the children receive credits for this study. It appears also to be sometimes the case that the credits are given not for learning or ability, intelligence or diligence, but solely and simply for the number of hours of study, private or in class.

This is no doubt a first rate arrangement for teachers who have the privilege of giving credits. They must get plenty of pupils, since pupils are so anxious to get credits. But it is easy to perceive that it would be better to have all such music teaching, whether private or in class, take place in the school building. If music is to be a school subject, if our public schools are to be turned into conservatories so that untalented pupils may waste their time and their teachers' time in an effort to get credits, by all means let the work be done in the school!

The teaching of music in the schools is likely to turn out as all school teaching does. A few will learn; a majority will drool along. At least they will be kept out of major mischief during school hours, which is something to be thankful for.

And, of course, the opportunity for contact with music (even with the sort of dreadfully incompetent teachers the public schools in most cases and places are sure to have!) will unearth a few talents, and, even if only a few, still good will result. Class teaching will prove too slow for the few, who will surely find means to supplement the class teaching with competent teachers outside.

As to what school piano classes will do to the private teacher and the conservatories of music, that is a mooted question. Some claim that it stimulates such an interest in music that the private teachers benefit; others (among them some of the teachers themselves) claim that the average parent whose children get music in the schools will not spend money on private lessons. Why should they, except where the children develop unusual talent? The fact probably is that the private teachers and conservatories will get a greater number of serious students, students who will continue their study for a greater number of years.

One thing is sure: with all that may be said against it, the teaching of piano in the public schools will benefit music as a whole, and, therefore, increase the prosperity of musicians as a whole. There may be a painful transition period, but in the end benefit will accrue to all concerned. Some of the children who learn nothing else in school will, perhaps, gain a liking for music, and that, at worst, may prove a recreation in adult years. It has worked out that way in Europe, notably in Germany, where children are taught band and orchestra instruments and singing in the public schools—and some of them become proficient players (and play in the military bands, become ship stewards and play in the ship orchestra or band, and finally land up—or used to—in the streets of New York as "the German band" of the good old days of song and story).

One thing it is easy to predict in advance: in the piano classes there will be far too little memorizing. There is far too little memorizing in the voice classes of today; there will be far too little memorizing in the piano classes of tomorrow. American educators believe in teaching children to "think" rather than to "know." Where the European child can recite from memory much of the poetry of the major poets, and sing words and music (yes, WORDS! and music) of dozens of songs, the American child can do neither. Start a song in any European gathering and everybody will join in lustily; start a song in America and everybody will mumble—people always mumble when they do not know the words.

VARIATIONS

By the Editor-in-Chief

The MUSICAL COURIER is in receipt of a letter which is signed, but for obvious reasons, the sender asks that his identity be kept concealed. The correspondent is a musical manager of wide reputation.

In part, the communication reads as follows:

Some of the world's great musical artists are becoming weary of the treatment accorded to them by the New York daily paper critics. Several artists have been talking the thing over, and decided that New York appearances are scarcely worth while.

All over Europe and all over America, in South America and the Far East, those artists have been praised; in New York they are told by the critics that they are of small account. They wonder why they should risk having their reputations torn down by critics whose word has weight not because of musical knowledge but because they hold positions on newspapers in the world's richest city.

The artists in question pointed out to one another the startling contradictions in New York criticisms—nothing but praise in one paper, nothing but blame in another, which, in itself, shows the utter unreliability of the critics. Then, too, highest praise is meted out to musicians of doubtful repute while the art of musicians who are universally recognized is declared to be full of flaws.

Musicians cannot protest in print against the unfairness of the critics, but they can stay out of a city where there is too much of such injustice, and it looks as if some of the world's great artists were preparing to stay out of New York.

Will you please give me your opinion on this phase of musical life in New York. Do you not think that the abused artists are justified, and have hit upon the proper step to take in retaliation?

The plaint of the manager and of the artists he quotes, is by no means a new one. In fact, it dates back to the time of the first concerts given in public during the Pleocene period by musical performers. Artists and critics—"never the twain shall meet," as the poet has said.

If a certain group of artists really is "getting weary" of being criticized in New York (is this the only city in which adverse criticism is published?) there seems to be no remedy for their weariness except the one they are reported to have discussed, that of depriving the metropolis of their appearances. It would follow logically then, that the local critics here could not pen dispraise of the absentees. One can only hope that the vanished performers would find compensating encomiums from the press of Chicago, Philadelphia, Boston, St. Louis, Cincinnati, Sioux Falls, Grand Forks, and other points N., E., S., and W.

It is to be doubted, however, whether any artist who could make profitable appearances in New York, would stay away voluntarily from this locality or any other in which financial gain beckons. The large majority of artists we have encountered are not of that kind.

Critical praise in Europe, South America, and even in the Far East, has no more value per se, than critical dispraise in New York. One might be as unjustified as the other. Even in those foreign regions, an artist might be rhapsodized over by the critics of Berlin, Rio de Janeiro, and Tokio, and condemned severely by the musical pen pushers of Stockholm, Pernambuco, and Tien Tsin.

The contradictions among the critics of New York are not indigenous to our town. We have been publishing those amusing discrepancies for a long time in our department called What the Jury Thinks. We could quote similar material every week from the newspapers of London, Paris, Dresden, Milan, and countless other important musical cities.

Sometimes as an answer to New York critical strictures, artists have taken advertising space in THE MUSICAL COURIER and published the favorable notices received by them in various other parts of the world outside of New York. Such a course always is open to complainants, and will be promptly, courteously and gratefully furthered by the business department of THE MUSICAL COURIER. In fact, as an impartial editor, we commend the practice warmly.

It is not quite true, therefore, for the manager to say that musicians "cannot protest in print against the unfairness of the critics."

Furthermore, we do not know any New York daily paper which would refuse to print a reasonable and politely couched letter of protest from a musician. Such letters may be found frequently in the columns of the Times, Tribune, World, Telegram, Sun, etc., and often the critic dignifies them with a reply in the same place.

There are no musicians of doubtful repute—doubtful ability, probably is meant by the manager—

whom we can recall at the moment as having been recipients of the "highest praise" by general critical bestowal. We do, however, recollect occasions on which New York musical reviewers have picked flaws in the performances of "universally recognized artists," and, generally at such times, the universally recognized ones have deserved the picking. No artist always is perfect. Even the worthy Homer sometimes nodded, as classical Horace informed the pre-Christian world.

Very recently there have been scattered critical cavillings here at some of the interpretations of Beecham, Molinari, Toscanini, Bodanzky, Kochanski, Gerhardt, Bohnen, Jeritza, Kirchhoff, Bori, Johnson, Moiseiwitsch, Friedman, Horowitz, Giesecking, and numerous others of the artists of best ability and repute. However, it has not affected their standing or popularity, even though it might have slightly or acutely pricked their self-esteem.

The possibility also suggests itself, that in some instances the censure may have been considered partially or wholly deserved by those upon whom it was passed.

No New York critic, we feel sure, tries deliberately to "pull down the reputation" of any artist, and we have full faith in the sincerity and honesty of purpose underlying everything written by the reviewing fraternity of this city.

The point on which we could agree completely with the manager, would be if he asserted that at times some of the critics have treated minor lapses with too great severity, and in very rare cases have indulged in personalities that had the aspect of immoderateness. Even ridicule has been launched, but never abuse, since the passing of the late H. E. Krehbiel.

There must be some use for music critics on the dailies or those papers would not have them. The reviewing ladies and gentlemen are paid to express their opinions and are given full liberty to say what they like.

There is use of course for the artists also, and they sing and play as they please, and collect payment for their performances.

Critics and artists seldom are in accord, and so far as New York is concerned, never in collusion.

If some of the "world's great artists" really are preparing to stay out of New York, they are foolish, for their next notices here might be unanimously enthusiastic.

If, however, nothing can daunt them from their set purpose, they will be extending the most welcome boon to their hated enemies, the critics. We can hear that tribe chortling hoarsely and muttering: "All right then. Fewer concerts to go to and to write about, that's all."

"There are no appropriate native subjects for American operas."—Exchange. No native subjects for American operas? How about the pastors who elope with choir singers from time to time?

Scenario: Her voice and beauty charm the Reverend. He makes his first shy approach and is not altogether repulsed. Development of the romance. Counter motive, the young hardware dealer who loves the singer, and informs the pastor's wife of the doings after services and at the Friday evening choir meetings. Jealousy of the Missus. Confrontation and altercation between the members of the triangle.

Elopement of the infatuated pair. Chorus consists of the knowing choir and the shocked congregation. Sojourn of the elopers in a small western or southern town. Several months pass.

The girl returns and convinces the young hardware dealer that nothing was wrong, and that she had gone away to study stenography and cross-stitching. The dealer announces their engagement.

Return of the pastor. He convinces his wife that nothing was wrong, and that he had been to a convention but lost his way on the return trip. The Reverend and wife are reconciled.

Neighbors are invited and treated to large bumpers of elderberry wine, after which they declare that they believe the story.

Final chorus, a Te Deum, accompanied by hiccoughs. Rapid curtain.

"Ether it is music or it isn't," a wag remarked at the most recent demonstration by Prof. Theremin, of his wired box which gives out tones when that gentleman merely waves his hands at the contrivance.

That is the way we feel about this latest adaptation of the radio principle. In its present stage it is a novelty and a curiosity, not to say somewhat of a toy, and until it is able to perform more than an unharmonized melody and keep it from sliding out of tune rather frequently, serious musical discussion on the subject is somewhat premature.

We learn that Szigeti, the violinist, is experimenting with Theremin's ethereal music, and leans to the idea that it could be developed into something useful for artistic purposes, in the way of sustaining unbroken phrases, providing new tone colorings, enlarging the dynamic scope, and utilizing smaller intervals and a wider tonal range than those now feasible on existing musical instruments.

A season or so ago Leopold Stokowski and the Philadelphia Orchestra gave a concert here at which they sponsored the experiments of a Mexican composer who wrote music for intervals of quarter tones and less. Some beautiful effects were demonstrated, but do not seem to have induced other creators to follow the example of the Mexican.

Of course anyone is able to read in the books of musical science that the Chinese used quarter tones many centuries ago.

One argument of an enthusiast who is all for the Theremin idea, impressed us strongly, even though the premise remained without a logical conclusion.

"How do you suppose Beethoven, Mozart, Wagner and the other masters got their musical ideas?" asked our mentor; "and where did they get them from, do you think? I need not tell you that music is the most intangible and mysterious of the arts, unlike painting, sculpture, poetry. No one ever has been able to explain the intrinsic nature of music itself. Musical inspiration generally has been considered a gift from God. No doubt it is, just as everything else may be credited, too, to the same celestial source.

"But now we have proved that electrical waves and conductive wires draw music from the air. We call that radio. What is more natural to suppose that if a mechanical apparatus can be the medium for such transmission, a human being, infinitely more delicately constructed and attuned, should be able to connect mentally and emotionally with the music in the ether and respond to its vibrations by reproducing the sound waves so recovered, and ordering them into recognized form and harmony as directed by musical science? Beethoven and the others had the faculty of receiving those vibratory sound waves from the ether. Prof. Theremin will make them available to the ordinary individual who will create his own music from them and with them. Well, what do you say to that?"

We could not say much because we were in no position at the moment either to affirm or confute the point.

Our friend snorted in triumph and as he walked away remarked derisively: "There you are. You are like all the rest of the reactionaries and stand-patters. You cannot conceive a new idea. Progress paralyzes you. When your paralysis wears off, let me hear from you, and I'll tell you more if you think you could understand me."

After the speaker departed, our paralysis did wear off, and we began to think of some matters we might have told him in contradiction and rebuttal.

For one thing, however, we would have been unable to demonstrate to him whence inspiration came to "Beethoven and the others." Even to cite Beethoven's note-books, with their laborious alterations and countless erasures, could not have disproved the assertion that the original musical impetus comes to tonal creators through radio suggestion.

Could one blame the same source for the composition of bad music, popular music, jazz, modernistic music? Do the nature of the human filter, and his degree of culture, determine the kind of music which he relays through radio receptivity? Or is the ether filled with good and bad music, and is it a matter of chance which kind fastens itself to the mental and emotional antennae of the human transmitter?

A future world filled with musical geniuses now looms in prospect.

Suggested advertising slogan for a perfected genius-creating apparatus: "Buy one of our machines and be your own Beethoven."

Marion Talley, the young soprano, earned \$334,892 in two years on concert tours, is the announcement of her former manager, F. C. Coppicus. In addition she received her salary at the Metropolitan

Opera and a handsome sum representing phonograph royalties.

The information is interesting but dangerous, as it may induce many young women who have ambition but deficient vocal and artistic abilities to undertake the singing career in the hope of making a similar financial success.

Miss Talley's rise to prominence does not represent the normal result of two years of public vocalism. The familiar circumstances surrounding her debut were unusual and one may even say unique. They may never be duplicated in the case of any other operatic beginner. Even clever launching and skillful management, both of which Miss Talley enjoyed, might fail in the case of some other soprano, to bring about a sensation like that which enveloped the very young lady from Kansas City.

With the wealth she has accumulated she could retire from public life now if she chose and spend the rest of her days in luxury. However, Miss Talley is not the kind to rest on merely a money success. She has the ambition of an artist and the diligence and zeal of the real student. She realizes her limitations despite her natural endowment of voice and she intends to try to win her way to the top of her profession by keeping on with her studies and seeking further experience on the lyric stage.

Miss Talley's reappearance at the Metropolitan was booked for last evening, as the coloratura-warbling Queen in *Le Coq d'Or*.

In her case the oft loosely used saying is very much to the point, that "her future career will be watched with keen interest."

The executives of the Juilliard Foundation announce that they have bestowed a grant of \$5,000 upon Deems Taylor, in recognition of his achievements as a composer, critic, editor, and lecturer, and in order to give him more leisure for his creative activities in music.

Mr. Taylor by his own admission has been experiencing the fate of most American composers of serious music who reap more or less glory from their works but no proportionate financial profit. Many of his composing colleagues are in a similar plight.

Reginald De Koven, Charles Wakefield Cadman, and Victor Herbert told us that they were out of pocket on the productions of their grand operas, what with the time spent in their creation, and the amounts expended for copying the scores and orchestral parts. Horatio Parker won two \$10,000 prizes with *Mona* and *Fairyland*, of which he gave a part to his librettist, Brian Hooker.

The Juilliard Foundation, with its \$5,000 gift to Taylor, has hit upon a worthy idea, and no doubt will follow with similar bestowals in other deserving cases. There are at least a dozen talented American composers who should be encouraged in like manner, and who could put both the money and the leisure to valuable use.

Most of our American composers are unable to live from the proceeds of their works, and have to engage in other side occupations.

The Juilliard \$5,000 should be an annual stipend, however, say for three or five years, for each individual. In these days \$5,000 does not buy much leisure, or bread and meat, particularly if there is a family to support.

It is good to know, too, that editors, critics, and lecturers, may hope to be encouraged with some of the generous Juilliard fund. A few of them have labored diligently and nobly in the good musical cause for many years, and are in line for reward, as no riches result from their chosen line of endeavor.

And how the performing artists would rejoice if some of the critics, especially, could be given a period of leisure, permanent if possible.

Now that the correspondence between Richard Strauss and his librettist, Hugo von Hofmannsthal, has been published, the world still is in the dark as to why they made *Der Rosenkavalier* half an hour too long, and why they assigned to a soprano the part of the dashing, amorous youth, Octavian.

By the way, two new books on Beethoven have just been published. One of them seeks to reveal his spiritual development; the other, his search for reality. Beethoven and Wagner probably have had more books written about them than any other men except Christ and Napoleon. In spite of the excellent Thayer and Bekker biographies of Beethoven we should like to see him set forth by the pen of Emil Ludwig.

Mme. Galli-Curci sang over the radio for the first time last week. Asked what had prompted her to give the performance, she answered: "I was really

won over for a radio appearance by hearing how nicely a certain well known operatic singer's voice came from the loud-speaker to which I was listening." The perfect reply would have been: "I was really won over for an appearance before a certain well known invention by hearing how nicely a certain well known singer's voice came from a certain well known transmitting medium to which I was listening."

Grena points out that at the next Pagliacci performance in the Metropolitan, the public will see that Mary Lewis has the whip hand of her husband, Michael Bohnen, for she is to sing Nedda and he will be the chastised Tonio.

It was Viva, however, who said that when we mentioned Yama Heifetz's forthcoming concerts in Japan, we should not have omitted the contemplated recitals in the same country of Tokio Seidel.

LEONARD LIEBLING.

GALLO VERSUS RUFFO

A lawsuit that caused much amusement in our operatic circles was tried here last week.

Fortune Gallo sued Titta Ruffo, alleging that he paid the baritone \$4,000 per performance in Havana a few seasons ago, basing the figure upon a statement which Gallo says Ruffo made, to the effect that he could draw \$20,000 at the box office each time he appeared. There were also other minor claims by Gallo. The total he sued for amounted to about \$26,000.

The testimony on both sides was characterized by listeners as "typically operatic," and frequently the judge had to admonish the litigants and their attorneys to change the personal tone of their procedure to the requirements of legal dignity.

It must not be assumed, however, that the conduct of the parties to the suit was at all acrimonious. On the contrary, the utmost friendliness prevailed, and there were frequent exchanges of genuine compliments and mutual expressions of admiring good will.

Nothing funnier has been heard hereabouts for a long time than Gallo's description of how an operatic impresario has to coddle and humor his singing stars in order to keep them contented and willing in the discharge of their artistic duties.

Ruffo was on the witness stand, but to his somewhat indignant amazement was asked only two or three questions, and then excused. His testimony probably constituted the shortest appearance he ever made in public.

After rendering his decision, the judge complimented Ruffo on his standing as an operatic baritone of great renown.

The defendant and plaintiff smiled at each other, and the spectators half expected to see them leave the courtroom together arm in arm.

One facetious observer remarked: "I wonder if this trial was staged for the purpose of furnishing Gallo with libretto material for a new humorous opera in which he intends to star Ruffo."

And thus ended the famous legal battle between the valiant impresario and the redoubtable baritone.

FIFTY YEARS

Fifty years ago the New York Symphony Orchestra was founded by Dr. Leopold Damrosch, who led its first concert, November 9, 1878. Tomorrow night the half-century jubilee of the organization will be celebrated by a concert at which Walter Damrosch, the able son of the lamented Dr. Damrosch, will conduct some of his father's compositions, and will lead also the fifth symphony of Beethoven, which was on the first program of the New York Symphony Orchestra. The association is to be congratulated upon its long existence, and its valuable work, both of which are due to the devoted labors of the two conducting Damrosches. Their familiar careers here need no added detailed description at this time. Before his untimely passing, Dr. Damrosch had established himself as a great musical pioneer in New York, and his son has caused fine flowering of the cultural seeds planted by his parent. This city owes them much and the indebtedness is admitted with gratitude by our musical circles and the intelligent members of our civic officialdom. It is fitting that the memory of the distinguished Dr. Damrosch should be honored with such a concert as that planned for tomorrow evening at Carnegie Hall, and it is a happy circumstance that his gifted son has survived to conduct it. Well wishers of music in our metropolis hope that New York Symphony Orchestra and Walter Damrosch will flourish for many more years to come.

FUTURE ACHIEVEMENT

An article by T. Carl Whitmer appeared recently in the pages of the Musical Forecast under the heading, *If Pittsburgh Were Really Great*. The sentiments expressed in this piece are ones to which we would like to voice very earnest and hearty words of approval. Not because Mr. Whitmer is turning a critical and expostulatory eye upon the city of Pittsburgh, but because the evaluations and criticisms that he offers concerning conditions existent in his city could well be voiced concerning practically every city in our country.

Mr. Whitmer offers pertinent observations upon his city's artistic situation. In his words: "If Pittsburgh were really great, we would have a finer civic life in the arts . . . we would have some semblance of a salon devoted to at least one of the arts . . . we would find it encouraging in a lively way talent that asserts itself . . . our churches would see the deeper relation of art-life and religion . . . we would not be musical parasites on the face of the earth." The writer is making a plea to his fellow citizens to "recognize and stimulate" art in every form, and is asking for creative interest, proper evaluation and financial backing in support of the arts, and in support of native artists as well.

Mr. Whitmer voices the opinion that "the only art in Pittsburgh that has a ghost of a chance is architecture." Were we to accept that statement as typifying all of America, we would seemingly not be far wrong. As a nation, America is essentially commercial and scientific. We do not wish to seem to lessen the value of the astounding scientific progress that this country is making, but we would like to offer, as does Mr. Whitmer, a few words for the arts in general, and music in particular.

It is true that immense sums of money are being continually turned into various lines of commerce in our country, but the arts are pretty much left out of the budget. We are not, aesthetically speaking, an artistic nation, though we would like figuratively to pat ourselves upon the back and display our long list of present-day novelists, poets, composers, painters and dramatists in dispute of the statement. We acknowledge this post-war flood of material, but the principal question concerning it is relative to its immortality. How much of it will survive the popular stage and pass into that of the classic?

It is true that we furnish packed and applausive houses for concerts by John McCormack, Schumann-Heink and other favorites, and sparkle with self-esteem when one of our young maidens makes the spectacular and sudden rise to operatic fame that our Marion Talleys did, but what about the future Marion Talleys that are now finding it difficult to secure even the most necessary musical tutorage or to gain even a foothold upon the ladder which leads to future achievement? And what about our opera companies that are struggling with financial burdens that make their operation almost impossible, or disorganization imperative? We are proud of our symphony orchestras, too, but how many citizens aid materially in the financing of their city's symphony? It is in such fields as these that America can show her true musical spirit, and her true appreciation of and love for her art.

THE PARIS GRAND OPERA

No more visitors are to be allowed behind the scenes of the Paris Grand Opera. The practise was picturesque at first, but later became a scandal, for the green-room was the scene of many wild and bibulous revelries, the ballet and their male callers being the principal celebrants. With the dignity of the Grand Opera now to be established properly, it would be well if that institution were further to remodel its repertory and improve the vocal quality of its personnel. For decades the Paris Grand Opera had been giving the most perfunctory and uninteresting performances of any large lyric stage in Europe. A few years ago a fresh breeze of progress began to blow through the place, and some reforms followed from time to time. There is room for more of them. The most beautiful opera house in the world should try to figure as a model also with its presentations. Oddly enough, at the present time no finer performance of Strauss' *Rosenkavalier* may be heard anywhere than is given at the Paris Opera. Some of Mozart, too, is done there exquisitely. But meanwhile, dreadful routine repetitions of timeworn French and Italian operas continue to make serious Parisian musicians grieve, and cause "Amurican" tourists to trapse about the fabulous lobby of the grand opera and exclaim: "It sure is a great showhouse, but we can hear much better op'ra in Chicago and New York."

THE CONCERT BUSINESS IS NOT DEAD

In a report by Arthur See, secretary of the Eastman School at Rochester, and director of the Eastman School Concert Management, the following sentence occurs: "The growth of the concert bureau and its continuous expansion, more rapid than we had foreseen, makes it plain that the demand for music entertainment which can be had conveniently and promptly and in a variety of forms to satisfy many requirements of taste and occasion, is far from saturated; people apparently want much more music of one sort or another than they have been able to get, and each season finds our bureau called upon for a more diversified music entertainment supply." This is a direct contradiction of the pessimistic statements that one hears from time to time from various sources to the effect that the concert business is dead—that, since the people have the radio, nobody wants musical artists, and so on.

That the concert business in the United States has been somewhat retarded in its normal growth is undoubtedly a fact. And that the cause of this has been to some small extent the radio may also be true, though that is not proved. In a recent interview, Reinhard Werrenrath, who has certainly had as close contact and as great experience with both the concert business and the radio business as anybody in this country, stated positively that he did not subscribe to this opinion. And an expression of that sort from a man like Werrenrath should do much to allay the fear that radio would finally kill the business of the concert artist.

Some of us are old enough to remember the howl that went up when the phonograph was invented, and the general belief that people would then be entirely satisfied with phonographic reproductions and would never attend the concerts at all. The same howl was heard through the land when the player-piano came into being, and it was actually believed by some people that this instrument would replace the concert pianist.

One of the things that has injured the concert business more than anything else in this country has

been the activities of unscrupulous concert managers. In spite of all that reputable concert managers have been able to do to hold public opinion and good will, the irresponsible managers who have sold gold brick artists have undermined public confidence to such an extent that today the word of the manager is seldom taken at face value.

F. C. Coppicus, speaking recently on this subject in connection with the newly organized Community Concerts Corporation, said that European criticisms were no longer accepted by the American public, and that it was generally impossible to sell an artist in America until the artist had appeared in New York. One of the reasons for this may be and probably is that some of the people of the United States have at times been sold artists through their managers' representations and have found that sometimes those representations were unreliable, to say the least. What the American public never seems to have done is to investigate the managers. As those on the inside know, there are managers and managers. Some of them are absolutely reliable, conducting a thoroughly legitimate business in a thoroughly legitimate way. Others are utterly unreliable and their activities have cast discredit upon the entire concert business.

All of which is akin to saying that if the American public had never been disappointed in the artists they had paid to hear, the concert business would have grown much faster than it has and the great inflow of musical artists to America that followed the war would have been easily absorbed. One thing Mr. Coppicus calls attention to that is of much interest is to the effect that, as the public gradually gains the confidence in the Community Concerts Corporation which that organization deserves, the public may possibly see the advisability of engaging newcomers from Europe before they have made New York sensations. It is obvious, as Mr. Coppicus says, that the American public might have some of these newcomers at a very reasonable figure during their first visit to this country; but if the public insists upon waiting until the artists have had

their try-outs, then, of course, it will have to pay the price commensurate with whatever success the artists have had.

It is undoubtedly true that there are too many artists bidding for fame in the United States at the present time, and too many of them below the American standard, which is today the highest in the world. It will be an excellent thing when some of these are weeded out. In other words, it will be the best thing that ever happened to the concert business when the public finds itself in the position of never being disappointed. It looks as though that time were arriving. There are less irresponsible managers today than ever before, and the responsible managers are becoming more and more cautious every day in the engagement of artists.

THE KNEISELS ARE NOT FORGOTTEN

February 3, 1928.

To the MUSICAL COURIER:

Far be it from me to diminish the reputation and praise of the Flonzaley Quartet, but when the MUSICAL COURIER, in its issue of February 2, on page 38, states "it is safe to say that no organization ever did as much towards the propagation and popularization of chamber music as this great quartet," it has forgotten the far greater service which the Kneisel Quartet rendered to the United States from the Atlantic to the Pacific during thirty-two years. Had it not been for the Kneisel Quartet it is doubtful whether the Flonzaleys could have gotten as far as they did, because the Kneisels did all the pioneer work and had already created an interest in chamber music before the Flonzaleys started playing.

I am moved to bring this matter to your attention because it is discouraging to think that such a great institution, beloved wherever there are cultured music lovers, should be so soon forgotten. Don't you think the MUSICAL COURIER should be ashamed of itself?

Very sincerely yours,
(Signed) FRANK DAMROSCH.

Musical Courier Forum**Erroneously Quoted**

New York, January 10, 1928.

To the Musical Courier:

The MUSICAL COURIER, issue of December 29, 1927, under the heading, On the Mystery of Head Resonance, contains erroneous statements about the first issue of my book, To Sing or not to Sing, which appeared in the MUSICAL COURIER of November 10, 1927. The contributor, alluding to the chapter in which the function of breath control is described, says the following:

"Will teachers and singers ever learn that the breath does not pass into or through the nose in singing?" Then, he continues further, "In the MUSICAL COURIER, issue of November 10, under the heading To Sing or not to Sing, the author lays stress on directing the breath through the mouth or nose behind the uvula into the head resonators. In singing, the pupil directs his breath towards the head, it is true, as though there were no soft palate or uvula, but the breath does not enter the nasal space." The author of On the Mystery of the Head Resonance confuses two different things. When I speak about breath, I do not mention voice, and when I speak about tone passing into the resonators there is no mention about breath passing at the same time into the resonators. Any experienced teacher or singer knows that the moment the breath is converted into a correct tone, it is not breath that flows into the resonators, but tone itself, supported by breath.

For the benefit of those who read my article of November 10, and the article in the issue of December 29, and those who did not read my article, and also for further reflection on my article by the contributor who made such unjust statements about my practical ideas, I shall quote the exact words from Chapter I of my book, To Sing or not to Sing, which appeared November 10, 1927 in the MUSICAL COURIER, about The Resonance and The Breath Stream, which gave the author of On the Mystery of Head Resonance an idea totally wrong in its conception, attributing to me some phrases which do not exist there at all.

Here are my exact words, where I speak about Resonance: "When a pupil understands the idea of mouth and head resonance, I describe the manner in which the breath may be directed through the mouth or into the head, or sent at the same time through both resonators. From this the pupil understands how the vocal stream can be also directed in the same manner as the breath."

Further on I say: "When the pupil becomes fully cognizant of the simplicity of this idea, he is better prepared for further work pertaining to proper vocalization."

In writing my little book, I tried to write in a very simple and practical style, and anyone who knows something about the meaning of the words on voice and breath could not but understand the directness of my explanations. First I speak of breath, and then when its principles are understood by the pupil, he is instructed in voice production. He begins in practicing how to direct his breath into the various resonators, and as soon as he becomes familiar with the desired resonators, he begins to vocalize. There is not a word mentioned by me about breath directing into the nasal space during

singing. In the other part of Chapter I, where I speak about The Breath Stream, I say, "The sensation of breath direction teaches him (the pupil) how to separate the vocal stream flowing out through the mouth or to direct it behind the uvula into the head resonator. The pupil learns from exercises of breath direction how to use the same rules in directing the vocal stream into the resonators." Here again one can readily understand that if one will learn how to direct the breath behind the uvula or in any of the resonators, he will learn from that how the vocalized stream can also be directed in the same manner.

I do not mention here or make any allusions to the fact that breath passes into the nasal space in vocalizing. The work was too complicated for the author in preparing his lengthy review of different authors on voice, and he got mixed up on my article. Somewhere else the author speaks about nasal tones, caused by breath entering nasal cavities. Breath entering into the head or nasal cavities will not give nasalinity to the tone. A skillful singer may prove this by attacking the tone first by a breath exhalation on "ha" very pronouncedly, accentuated and directed into the nose without constricting it, and the tone which will issue will be without any traces of that nasal pinched quality which characterizes singers who in trying to produce their tones constrict the nasal passage. The obnoxious and ruinous to voices, nasalinity of tone, is caused by either nasal obstructions or some other pharyngeal or physical defects, by bad habits acquired in speech, and most important of all, by wrong ideas of how to acquire head resonance, which cause singers to constrict their external canal of the nose. This also causes a pinched throat. To cure such bad habits and help themselves to acquire the proper nasal resonance, singers must learn how to loosen up the laughing cheek muscles. This action will result in loose distension of nostrils and free nose passage all the way through the canals. A singer who does not employ properly the head or nasal resonators will never be a good vocalist, and if he does not learn the correct way to utilize artistically both palatal and nasal resonances, he will never be a great vocalist.

Yours truly,

JAMES MASSELL.

More About "To Sing or Not to Sing"

To the Musical Courier:

Appreciating the MUSICAL COURIER's aversion to vocal discussions, I hope, in the following, not to infringe upon the tolerance of the editor by any apparent attempt at transgression against an unwritten law. Promising to respect both the letter and the spirit of the law, my desire is simply to explain a few points which James Massell, in the November 24 installment of his book, To Sing or Not to Sing, in the MUSICAL COURIER, has not taken into consideration. Contrary to the assumption of Mr. Massell, legitimate teachers of singing who are working scientifically are themselves thoroughly trained singers of much practical experience. It has been owing to their experience as singers, added to their later development in teaching (according to traditional methods) that they have been led to seek deeper knowledge in science, in order to find prin-

ciples which cooperate with nature's physical and physiological laws, rather than continue following methods which work at odds with these laws. No amount of reading or studying of anatomy, physiology and physics of the voice mechanism is going to aid a singer or a teacher unless he seeks and finds the correct application of the knowledge of these in scientific principles of voice production; principles cooperative with the construction, the action and the acoustical laws governing the unhampered functioning of the voice mechanism. "One can not eat his cake and keep it too." Either one must be wholly scientific in his singing and teaching or adhere exclusively to the old traditional methods. It is not possible to mix the two processes. They are diametrically opposed. Scientific principles will not adapt themselves, nor can anyone adapt them to methods which work at cross purposes with natural laws.

Mr. Massell will be gratified to know that scientific teachers do indeed use their ears, to say nothing of their eyes and their hands, in teaching; and their ears must be so sensitively attuned as to be able, on the instant, to detect even the slightest interference in tone production by the quality of the tone emitted; and they are able, on hearing the tone-quality, immediately to locate the cause of an interference. Scientific knowledge of the voice mechanism gives them unerring ability to get at once to the root of a vocal interference, and the principles evolved from that knowledge enable them to assist the pupil in eliminating it. They know what has caused a "flatness," a "sharpness," a "breathiness," or other foreign quality in the tone, and can promptly direct the pupil in its correction. Scientific teachers also know that nine-tenths of such difficulties do not arise from faulty ears on the part of the pupil, but from incorrect tone production, bringing about interferences with the free action of the mechanism. There are many vocal interferences which only the scientifically trained ear of a teacher or singer can detect in a tone. Given a student with intelligence, musical talent and a normal throat, the scientific teacher, therefore, is able to work for the tone-quality he desires with absolute certainty that he can get it, because scientific laws prove themselves as readily as two and two make four. And ability to prove a problem is decidedly satisfying to any logical mind.

As to the artistic side of teaching, scientific teachers (themselves cultured people, musically trained and experienced as singers) are fully capable of developing their students' powers of expression, turning them out with all the finesse of artists, added to the practical sense of a scientific vocal training, to render their art staple.

(Signed) EDNA BISHOP DANIEL.

The Vocal Teacher Should Know Physiology

Crete, Neb., January 10, 1928.

To the Musical Courier:

I read with interest the article in the MUSICAL COURIER of October 13, and others, also Mr. Graham's criticism in the MUSICAL COURIER of December 29. The latter's ideas regarding the importance of mouth resonance, and his views concerning nasal resonance agree with those I have held for

some years, but in the statements concerning nasal and head resonance he does not explain why the soft palate and uvula upon rising and drawing backward thus cutting off almost if not entirely at times the passageway into the head, do not shut off resonance in those cavities. The theory of the vibrating breath flowing into the nasal and head cavities and thus adding some magical resonance to the voice when the singer is able to properly manipulate his soft palate is a rather plausible one and easily believed by those who care little and think less about physiological considerations in singing. I would go farther and say that all resonance, nasal, head, mouth, chest, etc., depends on the vibrancy of the vocal cords and surrounding muscles and that these vibrations are passed on to the various "sounding boards" of the voice by means of the muscles connecting the larynx with those bony cavities and surfaces. When the vocal mechanism (with surrounding muscles, bones and cartilages) is tensed as in singing, there is an enormous amount of muscular effort going on. Muscles attached to the larynx, also attach to the bones of the cranium and chest as well as the jaw. When these muscles are in a state of tension as in singing, they become the medium for the transmission of vibrations to the bones to which they are attached and largely in this way vibrations are carried into the head cavities.

A familiar example of resonance is furnished by the violin. The tone is built up and reinforced many fold by the "body" of the violin. How are the vibrations of the strings carried to the air in the body—through the "f" holes? Yes, in a very small way. By far the greatest amount of vibrancy in the body is because of the bridge, sound post, tail piece and every point of contact of the strings with the wood of the violin. The vibration of the strings is transferred to the material of the violin causing each segment to vibrate, producing overtones and reinforcing the fundamental tone. To prove that the air in the body of the violin is not greatly affected by direct contact with the outside air through the "f" holes, shut these off with a piece of felt and you will not observe any great diminution of the tone. On the same principle, the bones of the head vibrate in sympathy with the fundamental tone produced by the vibrating cords, through the medium of connecting muscles, and these vibrating bones cause the air in the cavities to vibrate. Therefore any temporary closing of the passage leading into the head by the raising of the soft palate will interfere very little with resonance. The activity of the soft palate and pillars of the fauces has to do with the stretching of the vocal cords—hence the poor tone that always results when the singer through a mistaken notion tries to sing with a relaxed soft palate. This point should be more generally understood than it appears to be.

As in the case of the violin, a string insufficiently stretched gives forth a weak tone, lacking in resonance; so in the voice, relaxed vocal cords give forth a breathy, inadequate tone. For this reason the teacher's admonition to the student to relax the throat is a dangerous procedure, for if followed literally it can only result in dismal failure. The reason is that the true vocal muscles in correct singing must be tensed to offer resistance to the flow of breath. In this way vibrations are produced. The true vocal muscles are arranged in pairs that serve to equalize the effort and "action—equaling reaction" the singer feels no strain even when singing most vigorously and we know that the muscles are in a high state of tension.

It is so easy to confuse the correct vocal action with the incorrect. Just as there are "true" vocal muscles, so there are "false" ones such as the jaw or chewing muscles and certain others lying close to the real vocal muscles. The false are easy to use in singing but detrimental to the voice. Because they produce a strong sensation as they contract and the tone is also strong, the singer is apt to encourage and cultivate the wrong vocal action. As singing is a highly specialized physical process as well as mental, the teacher should know physiology and know how to develop the physical instrument of the singer. The possessor of an adequate physical instrument for the demands of artistic singing is the exception rather than the rule. Until the singing teacher is able to "build" up the physical instrument for those not especially endowed by nature with voice but who are of fine mentality and general musicianship, there is much to be done.

There are many claims of a method for doing this. There are teachers who have made good strides toward its accomplishment—I mean the putting of voice teaching on a firm foundation of fact and experience and doing away with so much guess work in "trial and error" methods. I have advocated and believe the thing will come to pass in the next ten years and mark a great forward stride in vocal progress, namely—the establishment of "a foundation for vocal research endowed for the purpose of studying the various methods of voice teaching in use (say in America) today and disseminating information to the teaching profession and the public in general." Such a foundation should include clinical facilities for testing out the various ideas considered worthy, after a survey has been made and data compiled. Under liberal and open minded leadership, exhaustive research and clinical application of the best teaching methods covering not less than ten years, much could be done to eliminate the chaos in voice teaching and separate sense from non-sense.

Yours truly,

CHARLES J. KETTERING,
Chairman, Department of Music,
Doane College.

The End of Heifetz

New York, January 20, 1928.

To the Musical Courier:

I take the liberty of calling your attention to a statement in one of your weekly contemporaries, which has just secured the contributing services of one Irving Weil, who, I am told, also is the critic of the steamed Evening Journal of New York.

The weekly I refer to is one which your paper used to refer to as Musical Malaria.

M. M., the paper in question, is to be congratulated on the acquisition of the distinguished Mr. Weil.

Mr. Weil's keen ear, perspicuity, and sound musical judgment, were proved on the occasion of a recent recital given at Carnegie Hall by a promising young violinist named Jascha Heifetz, who since his tenth year has been

proclaimed the world over as one of the most remarkable violinists (possibly the most) who ever lived, appeared in New York on January 3, after a rather prolonged absence. There was much curiosity as to whether he was as great, greater or not as great as he used to be. The learned reviewer of the Times answered the question in the words: "That wonderful violinist reappeared last night . . . a more perfect artist than ever. . . . He is like no other violinist before the public . . . it will be long before a violinist like him will be seen again." The Herald proclaimed him "in all likelihood the most exquisite fiddler alive." The American called him "a unique, inimitable, fascinating apparition among the violinists . . . a magic talent." The Sun deemed him "a commanding figure in the musical world"—and so on down the line.

But the line stopped with the Evening Journal, when the wily Weil held the critical reins. He belongs to that class of people whom "you cannot fool at any time," and he quickly saw through young Mr. Heifetz, with the result that he penned two critical bits which show him in the light of a veritable Sherlock Holmes of music. "Heifetz," said this critic among critics, "is simply a commonplace fiddler." And again, "so long as he doesn't try to play music he can still interest the kind of crowd he interests." Poor Heifetz! Lucky Musical Malaria!

I beg to remain, with tears in my eyes,

Very truly yours,

L. BARNES PHILLIPS.

A Noted Musician on "Appreciation"

Easton, Pa., January 28, 1928

To the Musical Courier:

Many of your recent editorials have been so thoroughly worthwhile that it is a pleasure to offer my thanks for them, and to tell you that they are highly appreciated.

In your issue of January 26 your position relative to "Musical Appreciation" can hardly be shaken; it is exactly in line with my own thought, and it is a delight to see it so clearly expressed.

To tell our children (and in fact many adults) of what the string family in an orchestra consists, and that a certain instrument, with a throaty quality of tone, is called the clown of the orchestra, really means nothing musically. One may know when a certain musician was born, what he wrote, and when he died—that another composer married another composer's wife, and a thousand other things about musicians and compositions—but it is something very different to know music. To differentiate between that which is refined and that which is coarse can only be determined by good taste. Without good taste, mere technic and a host of facts about music amount to very little.

Yours sincerely,

(Signed) GEORGE B. NEVIN.

What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

Ignaz Friedman, January 14

TIMES HERALD

The superb mastery of his instrument and his scholarly musicianship were notably in evidence in the Beethoven and Brahms selections.

HERALD

The enormous, persistent and absolutely irresistible applause which greeted his five Chopin pieces . . .

WORLD

. . . played as even he has rarely played before.

Rudolph Laubenthal, January 16

(Metropolitan)

AMERICAN

Rudolph Laubenthal gave the most fervent Tristan he has shown here. His voice had inflammable intonations . . .

SUN

. . . his impersonation is commendable . . .

JOURNAL

his singing was most commendably restrained.

Bernardino Molinari, January 17

(N. Y. Philharmonic)

AMERICAN

His main bent is refined, but he does not hesitate to emphasize the melodramatic element . . .

HERALD

. . . a conductor of unusual refinement, a lover of nuance . . .

TELEGRAM

. . . his reading of the fifth symphony was essentially and engrossingly dramatic . . . it had abounding life and impetus . . . and never did it forsake the grateful way of beauty.

Princess de Broglie, January 17

HERALD

Played with light, accurate touch, with uncommon spirit and with melodic and rhythmic grace.

AMERICAN

The Princess is gifted, before all things, with a variety of tone, a degree of musical instinct and

EVENING WORLD

Mr. Laubenthal as Tristan, in addition to the usual array of strangulated tones, perpetrated some of the most appalling acting ever seen . . .

TIMES

the Tristan being the tonally hard-boiled Laubenthal.

HERALD

his slaughter of the Beethoven Sonata.

WORLD

whose muscular throat does not produce more beautiful sounds as seasons progress . . .

TIMES

does not produce more beautiful sounds as seasons progress . . .

HERALD

Mr. Molinari conducts with passion, in fact with an excess of it which . . . defeats his own purpose.

TELEGRAM

an extremely active conductor who seems to become very much excited . . . over what he is doing.

POST

Molinari's Beethoven was undoubtedly askew in its adjustment of the romantic colors and the inherent thought.

HERALD

The princess is not an interesting pianist. She evokes a tone that is harsh and severe . . .

TELEGRAM

Because of the absence of ease on the part of the pianist and also because of an evident lack

News Flashes

Giannini for Covent Garden Season

A cable just received from Colonel Blois, manager of Covent Garden Opera, London, states that Dusolina Giannini has been engaged for the June season for the roles of Santuzza and Aida.

Fried to Conduct New York Symphony (P)

A rumor comes from abroad to the effect that Oscar Fried has been engaged by the New York Symphony Orchestra as guest conductor for the concerts of March 16 and 18.

Brailowsky Sells Out Paris Opera

(Special radiogram to The Musical Courier)

Paris.—Brailowsky concert at Paris Opera sold out. Enormous success. His Copenhagen concert February 6 already entirely sold out. G. L.

Rome Hears Première of Fascist Hymn

Rome.—The new Fascist Hymn of Labor, which, as the Musical Courier announced several weeks ago, was being composed by Pietro Mascagni to words by Libero Bovio, is now completed and has had its first public performance. This took place in the Augusteo, at ten o'clock on Sunday morning, January 15. The huge hall was packed and all the government authorities were present to hear a chorus of 350 voices and the orchestra, under the baton of the composer, perform the Fascist anthem. At the close enthusiasm ran riot. D. P.

London Assured of Grand Opera

(Special cable to The Musical Courier)

London, February 4.—Grand opera in London is assured for the next three years. The new organization is called the Covent Garden Opera Syndicate, and is headed by F. A. Szarasky, Anglo-Hungarian banker. A ten weeks' season will begin on April 30. Announcement has been issued by Director Eustace Blois, who was taken over from the London Opera Syndicate, to the effect that the old syndicate's policy will be largely continued. There will be no novelties, but the syndicate's revivals will include Armide, Manon Lescaut, Ballo in Maschera, Louise, Boheme, Samson and Delila, Tannhauser, and Boris Godunoff with Chaliapin. The Nibelungen Ring will be given twice. The season will open with Armide, with Frieda Leider in the title role. The announcement was received here with mixed praise and criticism, the Daily Express excoriating what it calls a street-piano repertory. Walter, Heger and Belze will be the principal conductors, and the majority of last year's singers have been re-engaged. Mr. Szarasky recently purchased the Chais Vaudeville theatres, paying the sum of twenty-five million dollars for them. C. S.

an order of technic that enabled her to play such an exacting number as Schumann's Symphonic Etudes with sympathetic understanding and fine exposition of its structural lines and detailed content.

AMERICAN HERALD

She evokes a tone that is harsh and severe . . .

Fritz Kreisler, January 18

TIMES

The Bach Sonata in E major of Bach also benefited by the artist's accompaniment . . . where Schumann and Mendelssohn had failed Kreisler has succeeded.

Edward Johnson, January 18

(Metropolitan)

AMERICAN HERALD

Don Jose had a pervert exponent in Edward Johnson.

Mr. Johnson . . . could not bring the character of Don Jose to authentic life.

Chicago Symphony to Play New Noelte Work

Albert Noelte of Munich, who is at present conducting a masterclass in composition at the Girvin Institute in Chicago, has just completed a suite for strings and timpani in eight individual voices, which has been accepted by Dr. Frederick Stock for performance with the Chicago Symphony Orchestra.

Sensational Success of Jan Dahmen in Dresden

DRESDEN.—A sensational success was won here by Jan Dahmen, young concertmaster of the Dresden Staatskapelle, who played three concertos in succession (the Bruch-Tartini and Brahms) with the Mozart Verein orchestra. He will probably be heard in America before long. A. I.

Music on the Air

SOMETHING NEEDED

The pioneer work of Walter Damrosch, in his concerts of educational value given expressly for school children, has aroused general interest, and, what is more, some valuable expressed opinions. The outstanding fact, in this field of education, however, seeing that it is a non-commercial venture, is that there is a big cry for some sort of an endowment, if the course is to be followed.

The letter which Atwater Kent wrote to the Federal Radio Commission, regarding the value of radio in the educational field, seems timely. In it he urges the commission to bring together leaders in the radio and educational fields for the purposes of working out a practical program, and sounds the note of warning that interests of education should be effectively considered before all the broadcasting hours are taken for entertainment. His letter reads:

"I am writing you today to transmit to you, as the legally constituted governmental authority in radio, a thought which has been developed in my mind with increasing insistence during the last year. I feel very strongly that those of us who are directly interested in the progress of radio should coordinate our efforts in some practical manner to the end that the advantages of radio may be extended to the field of education on a wider and more effective basis.

"The horizon of radio activity has broadened so rapidly that it has kept all of us busy to follow it and has perhaps affected our perspective of radio's greatest possibilities. We should not, however, accept the accomplishments of today as the ultimate in serviceable achievement. While my direct interest has lain in manufacturing and broadcasting, I have felt for some time that the use of radio in education is not receiving the attention which it merits and which it should receive because of the opportunity it affords for the dissemination of knowledge. It seems to me that we should not permit the attractiveness and pleasures of entertainment broadcasting to absorb us to the point of exclusion or neglect of education.

"As the official authority toward which we look for leadership, might it not be proper for the Federal Radio Commission to consider this question and to draw into conference some of the leading school, educational and radio authorities of the country?"

ON TURNING THE DIAL

TUESDAY, JANUARY 31.—The London String Quartet was the feature of the Eveready hour. This body of players has won for itself an enviable place. The work is characterized by a finesse of feeling and an almost elusive quality of tone. Our recollections of it on the concert stage are those of something very enchanting, and it was good to hear the players again, this time on the air, carrying with them that same singing tone which is quite contagious. On the Edison program we were happy to listen to Rosa Low. And Miss Low sang the *Micaela* aria delightfully and also a group of songs that carried with them a wealth of musical feeling. The orchestra, under Bonime, did some very commendable work in Debussy's *La fille aux cheveux de Lin*. It was real local color that Sven Hallberg gave to his Oriental croonings. To paint a picture as vivid as this interpreter did, by means of suggestion, is to have an imagination which is a real gift. Mr. Hallberg is Swedish, but he has traveled far—if not in reality, in the regions of his mind—and he gave us a real thrill as he strummed his guitar and pictured himself as the blind beggar, sitting by the side of a wall in Constantinople.

WEDNESDAY, FEBRUARY 1.—The evening was spoiled by an SOS. Just as we had comfortably arranged ourselves to hear Maria Kurenko and Toscha Seidel on the Columbia hour, things happened, which were anything but musical sounds. Lohengrin was given out to other stations, but we, who are so close to the helm, were only let in on the second act. Astride Fjelde, as Elsa, and Devora Nadworney as Ortrud, and Ivan Ivanoff as Frederick, were excellently matched.

THURSDAY, FEBRUARY 2.—We missed the Philharmonic and Balkite hours. Thursday evenings had come to be red letter nights for us, but despite the absence of these two high lights we enjoyed the playing of Leo Ornstein, for the Ampico, and the gay tunes of Vaughn de Leath on the Maxwell hour. Mr. Ornstein gave a very short program on the piano, which made us all the sadder as the artist is an excellent performer and his name has stood out as a pioneer of modern music. Later in the evening we tuned in to hear the Continentals. It was announced that Grieg would be the featured composer of the hour; but it is perhaps because we like operatic excerpts, when they are done with a vim, that those which were given stood out for us during the broadcast. The guest soloist of the performance was Frances Sebel, who has been heard to advantage on previous occasions on the NBC circuit. Her voice is of a pure, high quality, capable of a great deal of dramatic feeling. Her work, and that of Grace Leslie, stood out from among the gathering of singers as voices which are capable of rendering a great deal of pleasure. We also liked the last *Aida* excerpt from the third act.

FRIDAY, FEBRUARY 3.—We had only two choices—Godfrey Ludlow and Genia Zielinska. Mr. Ludlow gave us a request program, all favorites which have become so particularly from his using them. And when we say that Mr. Ludlow played in his accustomed suave, yet rich manner, it is to say that he played beautifully, for, as everyone must know by this time, the name of Ludlow has become a by-word for excellent violin playing. We especially liked the tuneful *Rosalinda*, which Mr. Ludlow has himself arranged from a Mexican song. He was ably assisted by Lolita Gainsborg, pianist. Miss Zielinska was assisted by a string ensemble, in a program that included only Cadman music. We always enjoy the tunes of Cadman, but are most thoroughly convinced that his great talent lies in the understanding of the Indian spirit. This was more forcefully brought to our attention after Miss Zielinska had sung *Far Off I Hear a Lover's Flute and the Moon Drops Low*. Miss Zielinska was in fine voice.

SUNDAY, FEBRUARY 4.—Jacques Thibaud, who was prevented from broadcasting on a previous occasion, fulfilled the contract which withheld all other broadcasts when he played for the Atwater Kent hour. Mr. Thibaud is an exponent of the French school; his playing is imbued with a finesse and refinement of feeling which are characteristic of the type he represents. His playing on the air came over with a suaveness and purity that were quite outstanding. We also enjoyed Edwin Ideeler's playing in the *Vesper Services*, and the ensemble work of the Lenox String Quartet in the Brahms quartet. Devora Nadworney

contributed one of her regular Sunday concerts, of rarely heard works, in her usual artistic manner.

FACTS OF INTEREST

The next Damrosch instructive concert will take place Friday, February 10, at ten A. M.

WGBS is broadcasting a series of Russian programs this week, and Deems Taylor will speak over this station on February 13 on Russian music.

Station KOA of Denver, Col., has joined the NBC. When the New York Symphony is on tour the RCA hour will be filled by an orchestra, conducted by Richard Hageman, and also soloists.

MARGHERITA TIRINDELLI.

Louise Homer with Evans & Salter

Louise Homer, long associated with the Metropolitan Opera Company in leading contralto roles, and recently celebrating there some of the most notable successes of her career, has just signed a long term contract with Evans &



G. Maillard Kessler photo
LOUISE HOMER,
now under the exclusive management of Evans & Salter.

Salter, managers of Galli-Curci, Rethberg, Tibbett, Schipa, and other celebrities, for a tour of this and foreign countries.

Mme. Homer has refused in the past extended concert tours because of her devotion to her children, from whom, as ideal mother, she desired not to be separated for long periods. As they have reached an age when they no longer need her close care, the diva will undertake next season the longest tour she has ever made.

Among the many honors shown Mme. Homer both as American woman and artist was her selection in a newspaper contest, instituted by the Federation of Women Voters, throughout this country and lasting for a year and a half, which named her as one of the twelve most eminent women of America.

Messrs. Evans and Salter, commenting upon Mme.

CONCERT ANNOUNCEMENTS

GINA PINNERA

SOPRANO

Song Recital, Saturday Evening, Feb. 18, at 8:15
Giuseppe Bamboschi at the Piano
Carnegie Hall, New York
Management HAENSEL & JONES
Tickets 75c to \$2.75—Boxes \$22 and \$26.40
Steinway Piano

Homer's tours of next season, state that in addition to recitals by the diva they are accepting a limited number of requests for Mme. Homer in joint recital with her talented daughter, Louise Homer-Stires.

Metropolitan Opera

(Continued from page 35)

lover, the beauty of his voice and the fervor of his style being at top pitch.

The Michaela was Nina Morgana (first time this season) who invested the music of the neglected *Michaela* with tender charm and beauty of voice. She found great favor with her listeners. Mr. Tibbett was again a dashing and effective *toreador*, while the remaining roles were in the same efficient hands as in the first two performances of the opera. Mr. Hasselmans conducted with spirit and precision.

Altogether it was a most enjoyable performance of the ever popular and compelling work.

Die Götterdämmerung, February 4

Saturday night brought Wagner's *Die Götterdämmerung*. In the hands of a noteworthy cast, and under the penetrating direction of Artur Bodanzky, the opera received an impressive performance.

Gertrude Kappel who continues to prove a most valuable addition to the Metropolitan ranks was a magnificent Brünnhilde. Throughout the evening she displayed remarkable ability in coping with the many vocally and emotionally taxing moments of her role. Walther Kirchhoff made an excellent Siegfried.

Friedrich Schorr, Michael Bohnen and Gustav Schuetzendorf gave striking, not to say brilliant, portrayals of Gunther, Hagen and Alberich, respectively. The role of Gutrune was taken by Marie Mueller who, as usual, displayed a voice of lovely quality. Then there was Karin Branzell as Waltraute, a part which, in this case at any rate, was regrettably short, for Mme. Branzell sang beautifully. Like Mme. Kappel, she grasped the inner and dramatic significance of the part she sang.

Edith Fleischer, Phradie Wells, Marion Telva, Merle Alcock, Henriette Wakefield, Dorothee Manski, Max Almglass and Arnold Gabor, all competent singers, completed the cast.

SUNDAY EVENING CONCERT, FEBRUARY 5

Martinelli claimed the honors at the season's fourteenth Sunday evening concert at the Metropolitan. He sang *O Paradiso* from Meyerbeer's *L'Africana* and *Vesti La Giubba* from *Pagliacci*. Both arias are popular favorites, and when Martinelli comes in multi to sing them for packed galleries and a record number of standees, the popularity of the singer runs riot. It was Martinelli's night, and the mighty applause which greeted him before he sang and the torrents of approval which greeted him after he had sung told him that the honors were his.

Dreda Aves sang exceptionally well, as did Everett Marshall. There were other favorites listed. Alfio Tedesco, Pavel Ludikar, Giuseppe Danise, Ina Bourskaya, Queena Mario, and Elsa Vittori all had their share in one of the most entertaining, so far, of the Metropolitan's Sunday fare.

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Music and the Movies

High Lights of the Week

Sophie Tucker is winning her audiences this week at the Paramount where the feature picture is Colleen Moore in *Her Wild Oat*.

Emil Jannings continues to break records at the Rialto, and Gloria Swanson threatens to do the same at the Rivoli in Sadie Thompson.

When Warner Brothers release Dolores Costello's new picture, *Tenderloin*, spoken lines, via Vitaphone, will be a feature of the film.

There has been no cessation in the popularity of Al Jolson's film, *The Jazz Singer*, since its premier at the Warner Theater, and the comedian's songs continue to win applause, due to another Vitaphone achievement.

Owing to the successful business of the four companies of *The King of Kings*, several new companies are being organized by John C. Flinn, vice-president of Pathé Exchange, Inc.

The screen rights of the Saturday Evening Post story, *Me Gangster*, by Charles Francis Coe, have been secured by Fox Films.

The Student Prince remains a second week at the Capitol, with a surrounding good musical bill.

David Rubinoff, violinist, and Joseph Santly, composer, were guest artists with the Capitol Theater family last Sunday night; also the twelve year old son of Dr. Billy Axt.

Irvin Talbot, musical director of Paramount since its opening, has been promoted to an important executive position in the music department of Publix Theaters Corp., and has been succeeded by Adolphe Dumont, formerly conductor at the Rivoli.

During the four weeks' engagement of *The Circus*, with Charlie Chaplin, at the Strand, the box office receipts totalled more than \$250,000.

Colony

In The Cohens and Kellys in Paris, Universal Pictures has presented one of their best pictures at this theater in some weeks. Directed by William Beaudine, the film offers many amusing moments which are eaten up with relish by Colony audiences this week. The story resembles somewhat Anne Nichols' *Abie's Irish Rose* in its Irish-Jewish theme, but carries two partners, Cohen and Kelly, to Paris, where their respective daughter and son have been secretly married. In business they prosper, do Cohen and Kelly, but they are not so sure their children will in the business of matrimony. Meanwhile the young couple are at point's ends because of Paulette, a model, who has been posing for young Pat Kelly. Cohen and Kelly decide to step in and visit Paulette, whose husband challenges them both to a duel. With their escape in an aeroplane, arranged by their wives, the two families are re-united and, thereby, the younger members of the Cohen-Kelly combination, George Sidney, J. Farrel MacDonald, Vera Gordon, Kate Price, Charles Delaney, Ste Carol and Gertrude Astor round out a good cast for the story whose screen adaptation is by Alfred Cohn. Newsreels, comedies, and a new jazz number from the pen of Josef Cherniavsky, conductor of the Colonians, add to the pleasure of the bill in general.

Roxy's

The action of the feature picture this week at Roxy's centers around the gay life of Vienna, Austria, in 1913, and as one would suspect this gives Erno Rapee and his orchestra ample opportunity to work in many of the lovely themes which abound in Viennese music. There is also the Fantasy Viennese in which the orchestra, the Roxy Ensemble and Ballet Corps, Frederick Fradkin and his Fiddlers, Maria Gambarelli and Nicholas Daks, and the tenor Harold Van Duzee, work together to produce a most lively and colorful prelude to the film. The picture, *Love Me and the World is Mine*, starring Mary Philbin as a very unsophisticated but beautiful country maid and Norman Kerry as a worldly army officer, is full of complications which hold the interest and makes one think it all too short.

The orchestral presentation, *Southern Rhapsody* by Homer, is handled in the accustomed musicianly and competent manner by Erno Rapee and his orchestra. A realistic river boat and wharf scene is used as a background for Forbes Randolph's Kentucky Jubilee and some fine harmony is heard. In this scene we have the return of Jimmie and George Trainor to show us more of their intricate dance steps.

In order that the Roxy patrons might be the first to hear Irving Berlin's new song, *Sunshine*, the words and music were telephoned from Palm Springs, California, to Mr. Rothafel. This number is charmingly presented by the Ballet Corps, the Roxyettes who wear headgears which look

like sixteen bright suns and certainly do radiate sunshine, with Joey Ray and Eleanor Blake as soloists.

Among the interesting items in the Movietone Newsreel is that of the night airplane mail service from Hadley Field in which one hears and sees the pilot take off in the darkness.

Strand

The following was written by a fight fan who is musically inclined:

The Patent Leather Kid with handsome Richard Barthelmess throwing the punches is turning them away at the Strand this week just as consistently as Jack Dempsey and Gene Tunney turned them away at Philadelphia and Chicago. Playing the part of a young and tough pug who was so conceited that he smoothed his hair down between rounds, Barthelmess comes pretty close to making it his best role.

The story is excellent and exceedingly human. Molly O'Day knocked the Kid for "a row of ash cans" with her wiles and charm, and, in ring parlance, she scored a K. O. on Strand audiences. The Patent Leather Kid who knocks over all opposition, in spite of the ringsiders' desire to see him get bowled over, is a fighter in the ring, but when he gets the call to go to war, he'd much rather stay behind. Uncle Sam, however, insists upon becoming his manager. They sign contracts and the kid goes to France for the greatest fight of his career. How he overcomes his yellowness and his fear of death is a great and human tragedy. The picture held Strand audiences in the throes of sighs and smiles. The finish is a wonder, with a right hand wallop that lands on the jaw of every one in the Strand. It's a knockout from start to finish. Anyone who enjoys a good story chock full of the human element should see *The Patent Leather Kid*.

JOSEPHINE VILA.

I See That

John T. Adams, president of the Wolfsohn Musical Bureau of New York, Inc., has a plan whereby Americans may secure operatic appearances in Europe. Deems Taylor, composer of *The King's Henchman*, has been presented with a gift of \$5,000 by the Juilliard Foundation.

Pierre Monteux conducted the Philadelphia Orchestra in Carnegie Hall, New York, last Tuesday.

Alberto Bimbo was presented with the David Bispham Memorial Medal when his opera, *Winona*, was given in Minneapolis.

A series of concerts is being given at the Diller-Quaile Music School on Saturday mornings.

Lina Coen has received the "Palmes Académiques" from the French Government.

The Beethoven Ninth Symphony was performed in Russia without a conductor.

Clarence Dickinson's annual Historical Lecture Recitals at Union Theological Seminary have begun.

Jacques Thibaud will be soloist at the Beethoven Symphony Orchestra concert in Carnegie Hall on February 17.

The Juilliard Foundation has established a scholarship which will enable fifteen American students to have a year of operatic training in Dresden, Germany.

Monte Carlo heard its first all-English concert recently.

Heifetz will be soloist with the New York Symphony on March 30 and April 1.

At her Albany, N. Y., concert on January 29, under the auspices of the Fort Orange Post of the American Legion, Devora Nadworney, contralto, sang as an encore by special request a song in compliment to Governor Smith of New York.

The Beethoven Symphony Orchestra will play the introduction to George Liebling's *Children of Truth* at a concert in the near future.

Luigi Franchetti, Italian pianist, will make his American debut at Town Hall, New York, on March 17.

The American Orchestral Society, with a women's chorus from the Juilliard Graduate School, gave a performance of Debussy's seldom heard *Sirens*.

Toscanini conducted the New York Philharmonic in Philadelphia on February 1.

Frederic Huttman is teaching in Cologne, Germany.

Samuel Duskin's playing is highly thought of in Paris.

Carl Schuricht will be guest conductor of the St. Louis and the Detroit symphony orchestras.

Pasquale Amato will sing the role of Scarpia with the Washington Opera Company on February 20.

Vladimir Horowitz, Russian pianist, will give his first New York recital at Carnegie Hall on February 20.

Felix Salmond is booked for four appearances with orchestra this month.

Samuel Ginsberg, Trabilsee pupil, sang with success at the Hotel Astor.

The Grand Opera Society recently entertained the Rosings. Josephine Bettinetti, former Thursby pupil, has been appointed to the faculty of the Rollins Music School, Winter Park, Fla.

Mignon Spence sang *Blonda* in *Il Seraglio*, with the American Opera Company, on an hour's notice.

Louise Homer signs up with Evans & Salter.

No more visitors are to be allowed behind the scenes at the Paris Grand Opera.

Jan Dahmen, young concertmaster of the Dresden Staatskapelle, may be heard soon in America.

Rumor has it that Oscar Fried has been engaged to conduct the New York Symphony concerts of March 16 and 18.

Reinald Werrenrath was married to Verna Nidig.

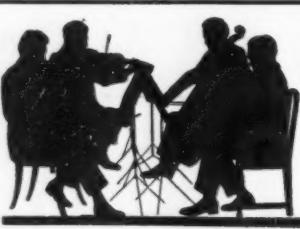
Chicago Symphony Orchestra is to play a new Noelle work.

An interesting article about the Musical Art Quartet appears in this issue.

The Bartered Bride was revived at the Metropolitan on February 1.

Denver, Col., College of Music is to hold a summer school this year with Ganz and Hartmann among the teachers.

Henri Deering will concertize for two months on the Pacific coast.



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An interesting feature in this week's *MUSICAL COURIER* is an article called *A Day in Paris* by Lillian Wright. Myra Hess played with great success in Chicago recently. Honegger's first appearance in Copenhagen was greeted with enthusiasm. Marion Talley was scheduled to appear in *Le Coq d'Or* at the Metropolitan on February 8. The Columbia Schubert Contest closing time has been extended from March 31 to April 30. The new Fascist Hymn of Labor by Mascagni was sung for the first time in Rome on January 15 by 350 voices. Owing to the death of Irene Cumming, the Manhattan Ladies' Quartet will continue in concert as a trio. Brailiowsky's recital in Paris was a real triumph. Louis Graveure made his debut as a tenor at Town Hall on February 5. L'Amore Dei Tre Re was given at the Metropolitan for the first time this season.

A. Russ Patterson's Pupils Active

Sylvia Miller, soprano, a member of the Capitol Family, sings over the radio each Sunday and has been re-engaged to sing with The Enemy at the Astor Theater. Clarabel Nordholm, soprano, is now on a three months' concert tour extending from Denver through seven states west. Bessie Ruth Bickford, young lyric soprano, is now soloist at the Calvary M. E. Church. May Perry, dramatic soprano, has been engaged for the Ziegfeld production of *The Three Musketeers*. These young singers are all from the A. Russ Patterson studios, where students' recitals are given every two weeks.

George Bowles' Address Wanted

An inquiry has been received requesting the address of George Bowles, the composer. If any of our readers know his whereabouts, it would be appreciated if they would send the information to the *MUSICAL COURIER*, 113 West 57th street, New York.

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Mother and Daughter Stars of Havana Opera

At the Havana Opera, whose season opened on January 28, leading coloratura soprano and mezzo-soprano roles are being sung by Mme. Maria Caselotti and her daughter, Louise. The two singers are the wife and daughter of Guido Caselotti, vocal teacher, formerly of New York and now residing and teaching in Los Angeles, Cal.

Maria Caselotti made her debut as Gilda in *Rigoletto* at the Brooklyn Academy of Music in 1921, and since that time has achieved many successes in America and Europe. In Rome, where she appeared at the Teatro Costanzi, she was acclaimed as the best *Traviata* heard in that city in many years. Her repertoire in Havana includes *Gilda*, *La Traviata*, *Lucia*, *Rosina* in the *Barber of Seville*, *Mimi* in *La Bohème*, *Marguerite* in *Faust*, and *Micaela* in *Carmen*.

Louise Caselotti, who is only seventeen years of age, made her first operatic appearance as *Asuzena* in *Il Trovatore* with the San Carlos Opera Company in the Philharmonic Auditorium, Los Angeles, a year ago. At that time her rich mezzo-soprano and her dramatic ability were pronounced most remarkable in one so young. The same role served to introduce her in Havana on the opening night of the present



Alfred photo

MARIA AND LOUISE CASELOTTI,
mother and daughter stars at Havana Opera.

season. Other roles in which she will appear this winter are *Carmen*, *Amneris* in *Aida*, *Laura* in *La Gioconda*, *Madalena* in *Rigoletto*, *Adalgisa* in *Norma*, and *Leonora* in *La Favorita*. She has mastered twelve roles in all, singing *Carmen* in French and Italian.

Both mother and daughter owe their entire training in vocal and dramatic art to Guido Caselotti, husband and father; he also coached them in all their roles.

Sweigart Adds "Delightful Note" to Program

"Veronica Sweigart made an excellent impression in solo numbers," said Linton Martin in the Philadelphia Inquirer in commenting on the contralto's part in the program given recently by the Fortnightly Club at the Academy of Music, under the direction of Henry Gordon Thunder. "Miss Sweigart," continued Mr. Martin, "was in fine voice, and sang her numbers with excellent taste. She sang Schubert's *Du Bist Die Ruh* with true feeling for the essential simplicity of this lovely lieder, while the aria *O mio Fernando*, from Donizetti's *La Favorita*, was sung with florid effectiveness and there was variety in her other numbers." According to the Philadelphia Public Ledger, "the soloist was in splendid voice and sang beautifully in her three solo appearances, receiving a well-deserved encore after each." The critic of the Evening Bulletin declared that Miss Sweigart's selections throughout the program added a delightful note.

Artists at Great Northern

Among the well known artists now at the Hotel Great Northern, in New York, are Ruth Page, Ballerina at the Metropolitan Opera House, and Georges Enesco, pianist-composer.

Sandro Corona Presents An Oriental Night

An artistic hour of music, entitled *An Oriental Night*, was presented by the Russian composer, Sandro Corona, at the New York salon of Madam Bouvet de Lozier on January 14. The program consisted of songs, selections for piano and ballet numbers. Special mention is due Anna Aurore d'Orée, who finely interpreted the dance of the Chinese Doll and the Rose Garden ballet pantomime, presentations in which she was assisted by Mr. Lorain, who also did excellent work. Myra Sokolskaya, a young Russian girl who proved herself the possessor of much dramatic ability, sang *Tango Oriental*, *Oulan*, *Garmoshka*, *Peasant's Songs* and *No Sir*. Piano numbers and accompaniments were played by the composer, whose works show a great deal of character and musicianship. Much hearty applause from the audience following each part of the presentation testified to the evident enjoyment of all.

Chiapuso's Classes Growing

Jan Chiapuso, pianist and teacher, reports rapidly growing classes, both at his studio in the Fine Arts Building, Chicago, and at the Girvin Institute of Musical Arts, where he is dean of the piano department. The artist returned last month from a trip to New York, where he filled several engagements and made a number of records for the Aimpco.

On January 15 he gave a recital in Elmhurst, Ill. He was also engaged for a private concert in Evanston recently.

Unusual Activity for Salvi

Alberto Salvi, Italian harpist, will have completed thirty-nine engagements by the time his season ends, according to his manager, R. S. Johnston. Mr. Salvi began his tour with an appearance at Newburgh, N. Y., on October 10, and has been exceptionally busy ever since.

Mr. Salvi has appeared in the following places: Toronto, Stratford, Can., St. Catherine, Can., New Haven, Conn., New York City (at the Haarlem Society and at the Biltmore), Lewisburg, W. Va., Atlantic City, N. J., Plaza Musicales (New York), Montclair, N. J., Bagby Musicales, (New York), Brooklyn, N. Y., and Daytona Beach, Fla. February and March are especially busy months for Mr. Salvi.

Ethelynde Smith "More Than a Concert Artist"

Ethelynde Smith's recent success in recital in Radford, Va., was characterized in part as follows by the Radford News: "Ethelynde Smith...is more than a concert artist. She is also an entertainer, and a very able one at that.... This is because she genuinely lives the songs that she sings, and the technique of her art is hidden by artistry and by the personality she throws into each song interpretation. A voice of great volume, wonderfully clear, bell-like and flexible, is under perfect control, and preserves its quality throughout a phenomenal range. It is as effective in the dainty, little things as it is in the heavy dramatic numbers. Her linguistic powers were duly appreciated by the college audience, and needless to say, this marks another credit to her performance, clean enunciation.... An audience that remains seated after a long program is certainly a tribute to the artist. Many will hope to hear Miss Smith again and again."

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HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleve-land; Aug. 4, Little Rock, Ark.

MRS. KATE DELL MARDEN, 81 North 16th Street, Portland, Ore.
MRS. WESLEY PORTER MASON, Dallas, Tex. College of Music and Arts, 6262 Gram Ave.
MRS. LAUD GERMAN PHIPPEN, 3435 Ashbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.
ELLIE IRVING PRINCE, 4108 Forest Hill Ave., Richmond, Va., Jan., June, Nov. of each year.
VIRGINIA RYAN, 1070 Madison Avenue, New York City.
STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex. Summer Class, June 27.
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INFORMATION AND BOOKLET ON REQUEST

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Segovia—and the Guitar

One of the most extraordinary sensations that has touched America in late years is the guitar playing of Andre Segovia. Before Segovia arrived here it was not supposed that the guitar could be made a concert instrument. Mr. Segovia himself says that even in his own country, Spain, where, as all know, the guitar is one of the most favored of instruments, it is used chiefly for the purpose of playing accompaniments for singers, and the music played on it is confined generally to only a few chords.

Credit is due Sophocles T. Papas, a teacher of the guitar residing in Washington, D. C., for some information as to its history. Mr. Papas points out that the guitar differs from the lute only in shape; that the guitar is one of the oldest instruments and dates back at least as far as 4000 B. C., perhaps farther. Mr. Papas says it was probably introduced into Greece some time after the Trojan War and was no doubt used by the rhapsodists. Frequent mention is made of the cithara, this being the Greek name for the guitar at the present time. The guitar, or some instrument very similar to it, was introduced into Spain by the Moors and its popularity gradually spread throughout Europe. The Spanish method of tuning has been adopted universally.

The first composer to write serious music for the guitar was Ferdinando Carulli, an Italian. He was followed by Mauro Giuliani and Ferdinando Sor, a Spaniard. Other names distinguished as players of the guitar and composers of music for it are Zani di Ferranti, Julio Regondi and Johann Kaspar Mertz. Paganini devoted several years to playing the guitar and wrote a great many compositions for the instrument. A collection of his compositions for the guitar may be seen at the Library of Congress. Boccherini also wrote some valuable works for the guitar. Bach himself played the lute and wrote three suites for it, one of which is included in the programs of Segovia. There is a Divertimento for guitar and piano by Weber in the Library of Congress. Mr. Papas has a quartet by Schubert for flute, viola, cello and guitar. Berlioz taught the guitar in a girls' school in Paris and used this instrument in his study of harmony, as the flute was the only other instrument he played. Many other composers of note have written for the guitar, or at least used it in concert music.

So much was received from Mr. Papas—and Mr. Segovia told a representative of the MUSICAL COURIER that when he took up the study of the guitar many years ago when he

was a child, the instrument had fallen into such general disuse that its technic and possibilities had actually to be rediscovered, and he soon passed beyond the knowledge of any available teacher and had to develop his own methods. He also said that he found the literature of serious music for the guitar so limited that it became necessary for him to make arrangements and transcriptions for it. After he became noted as a guitar virtuoso many of the leading composers of the day wrote compositions for him. Some of these compositions were merely sketches which Segovia had to arrange for the guitar, the composers being too ignorant of the technic of the instrument to be able to write satisfactorily for it.

Segovia says that he has been playing in public for fifteen years. He is thirty years old, and started when he was fifteen. During that time he says that he has gradually progressed in his understanding of the instrument and of its possibilities. He says also that his repertory is gradually increasing, both by means of arrangements and transcriptions and by means of the compositions constantly being written for him by others. He pointed to a pile of music on his table and said that it was all made up of new works that had been prepared for him, or transcriptions that he had himself prepared.

The difficulty of interviewing Segovia is, as with so many other great masters of music, his modesty. Although he did not say so, one felt that he found talk rather futile as compared with musical performance, and one got the impression from him that he is far more of a practical, inspired musician than a theorist. Perhaps one of the surprises to the interviewer was the fact that Segovia's guitar is just an ordinary looking instrument, like any other, with no particular features about it, and not an ancient Stradivarius or anything of the sort, but a modern built instrument. The results that this extraordinary man obtains are nothing more or less than the outpouring of genius, and he has reached the highest peak of artistry by what one would imagine to be the hardest way and the longest route imaginable.



success. Quintieri, however, is generally held to be a composer of great promise.

D. P.

TWO HUNDREDTH ANNIVERSARY OF ALESSANDRO GUGLIELMI

ROME.—Another centenary to be celebrated during 1928 is that of Pier Alessandro Guglielmi, born Dec. 9, 1728, in Massa, the city that furnishes the world with white marble. Guglielmi's works are little known outside of Italy, but festivities have already begun here, and they are to be carried on until December 1, 1928.

D. P.

GIGLI MAY NOT APPEAR IN BERLIN

BERLIN.—The promised appearance of Beniamino Gigli at the Staatsoper here and in Vienna next spring may not take place because of a rule which prohibits paying artists fees above a set figure. The Bünenverein (stage union) refuses to make an exception in Gigli's case.

T.

FURTWÄGLER HONORARY MEMBER OF VIENNA GESELLSCHAFT DER MUSIKFREUNDE

VIENNA.—Dr. Wilhelm Furtwängler, honorary doctor of the Heidelberg University, has been elected honorary member of the Gesellschaft der Musikfreunde, Vienna, by unanimous vote. The honorary members of this, one of Europe's oldest music societies, include such men as the late Johannes Brahms, Richard Strauss and many others.

B.

THE BEGGAR'S OPERA INVADES GERMANY

BERLIN.—Great interest has been evoked by the announcement that the famous Beggar's Opera will be heard shortly for the first time on the German stage. Dr. Otto Erhardt, régisseur of the Dresden Opera, is preparing the German version, which will be published by the firm of Schott, Mayence. The Munich State Opera has secured the première rights.

R.

GERMAN CONDUCTORS AND PUBLISHERS AT WAR

BERLIN.—The long standing conflict between the Society of German Conductors on one side and certain German publishers on the other has reached a critical stage. The conductors object to the publishers' principle of not selling the orchestral parts of new works but merely renting them out at what the conductors consider exorbitant fees. The society has declared its firm resolve to boycott, beginning September 1, 1928, all publishers who refuse to sell such works outright and at moderate prices.

R.

MOZART OPERA TO HAVE BULGARIAN PRÉMIÈRE

SOFIA.—The first Bulgarian performances of Mozart's *Entführung* and d'Albert's *Tiefland* will be performed shortly in Sofia under the supervision of Issay Dobrowen, the new music director of the opera here.

R.

FIRST ALL-ENGLISH CONCERT IN MONTE CARLO

MONTE CARLO.—Sir Henry Wood, of London, has conducted what is said to be the first all-English program not only in this city but in the whole of France. He performed works by Purcell, Holst, Butterworth, Dame Ethel Smyth, Bantock, Howells and Grainger, with great authority and a high artistic conception.

S. J.

MONTEUX RE-ENGAGED

AMSTERDAM.—As recently cabled to the MUSICAL COURIER, Pierre Monteux has been re-engaged to conduct the Concertgebouw Orchestra, during the first half of next season, while Mengelberg is in America.

S.

NEW ITALIAN OPERA HAS BOLOGNE PRÉMIÈRE

BOLOGNA.—La Castellana, a new opera by R. Quintieri, has had its world première at the Teatro Duse here. The opera, ably conducted by Graziano Mucci, had a much disputed

Hermann Scherchen is coming to Bucharest to conduct ten symphony concerts, during which he will perform a large number of Rumanian works, such as Enescu's second Suite, a beautifully constructed work in the classic style; Michel Andrieu's Sinfonia da Camera, a graceful, popular work that is not without a certain naïveté; Michel Jora's *Les Paysages Moldaves*, colorful and picturesque; Alfred Alessandresco's *Action*; two symphonic fragments by *Monna Otesco*; a *Bagatelle* by F. Lazar and the overture, *Hecube* by C. Nottara. Besides these works there will be a number of foreign novelties including Stravinsky's *Story of the Soldier*, Max Reger's *Serenade* for Double Orchestra, Saint-Saëns' *Le Carnaval des Animaux* and Casella's *Italia*.

A. A.

Beecham Scores as Guest

Conductor of Boston Symphony

Testimonial Concert to Emil Mollenhauer—Concerts of the Week

BOSTON, MASS.—Following Maurice Ravel as guest conductor of the Boston Symphony Orchestra during Mr. Koussevitzky's midwinter holiday came Sir Thomas Beecham, the distinguished British patron of music, to preside over the concerts of last week-end. His program was well calculated to demonstrate his catholic taste as a musician and his prowess as a conductor. A suite from various operas of Handel served for effective opening—the overture to *Teseo*, a musette from *Il Pastor Fido*, the *Bourée* from *Rodrigo*. These characteristic excerpts were played with a sensitive regard for the classic form and for that rare combination of nobility and grace which has come to be known as the Handelian spirit. Long a champion of his compatriot Delius, it was to be expected that Sir Thomas would not neglect that composer in arranging his concert. The chosen piece was the intermezzo from Delius's opera, *A Village Romeo and Juliet*, music of poignant sadness and excellent workmanship. After a rousing performance of the Royal Hunt and Storm Scene from Berlioz's *The Trojans*, the conductor passed to Mozart's symphony in C major, No. 34, revealing its courtliness, charm and classic grace with telling effect. For a stirring closing number the orchestra gave a truly brilliant performance of Richard Strauss's tone poem, *Ein Heldenleben*, in a reading stamped throughout by musical intelligence of a high order and by a warmth of imagination that proved altogether compelling.

Sir Thomas made a distinctly favorable impression as an orchestral leader. His method of conducting is not sparing of gesture—indeed, it is occasionally almost pantomimic, yet never obtrusively so. Body, arms, fingers, facial expression—all come into play in a manner that appears wholly natural rather than displayful, serving only his conception of how the music in hand should sound. As an interpreter he does not go out of his way for original readings, neither is his attitude towards tradition exactly worshipful. Every piece receives its proper character: he never misses the forest for the trees. Whether sonorous or serene, the music emerges plastic, artistically sound, ever vitalized. Cordially welcomed when he first appeared upon the platform, the applause grew more enthusiastic and sustained as his merit was disclosed; and when he bade the orchestra to rise and share the applause with him, the audience responded with a veritable ovation for all concerned.

Commenting on this new policy of inviting guest conductors to conduct the orchestra and the benefits to be derived therefrom, H. T. Parker praises the plan in a manner that merits reproduction here in full:

"As with Casella and Respighi last year, the policy that brings to the Symphony Concerts twice in a season guest conductors or guest composer-conductors, is again justified. They receive a compliment—and a fee—that they deserve; whet the interest of two pairs of concerts; find pleasantly curious and warmly responsive audiences; put the orchestra to its mettle; are no distraction from its normal courses under Mr. Koussevitzky. (Besides, he earns his holidays.) Bostonians have long taken pleasure in the music of Monsieur Ravel. They have now discovered that his presence singularly accords with it. In Sir T. Beecham they have made first-hand acquaintance with an illustrious figure of the British musical hour. Both have brought into Boston—and for Boston's good—the great world outside."

MARION TALLEY.

Marion Talley, soprano of the Metropolitan Opera House, made her first appearance in Boston last Sunday in Symphony Hall. Expertly assisted by Charles King, accompanist, and by David Sterkin, a skillful and pleasurable violinist, Miss Talley gave an exhibition of her abilities as vocalist, musician and interpreter in a program that listed a goodly proportion of ornate music such as the lovely air, *Ah! Non Credea Mirarti*, from Bellini's *La Sonnambula*; the charming old Swedish folk tune, *When I Was Seventeen*; Thomas's aria, *Je Suis Titania*, from *Mignon*, as well as effective transcriptions by Frank La Forge of Bishop's *Pretty Mocking Bird* and of Strauss's *Beautiful Blue Danube*, also songs by Chopin, Brahms, Reger and Homer. The singer made an attractive picture, thanks to her youth, good looks, spirit (and an excellent modiste), which, combined with her flexible pretty voice and (praise be) ability to sing in tune, helped to win her many recalls. Miss Talley is too young and has had too little contact with the joys and sorrows of what is generally referred to as the human race to scale the heights and plumb the depths of great song literature. But that she is exceptionally well endowed with natural attributes cannot be denied, and there is no good reason why she should not go far as an artist. At all events, her large audience gave her a very cordial reception, and she lengthened her program generously.

TESTIMONIAL TO EMIL MOLLENHAUER

The sixth concert of the People's Symphony Orchestra, ably led by its new conductor, William F. Hofmann, was given as a proper memorial to the late Emil Mollenhauer. The society's president, Mr. Sargent, voiced some appropriate ideas in honor of the orchestra's first conductor; orchestra and audience stood in silent prayer, followed by a program of music drawn from Mr. Mollenhauer's favorite composi-

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tions, viz., Schubert's overture to *Rosamunde*; introduction to the fifth act from the incidental music that Reinecke wrote to Byron's play, *Manfred*; Schumann's *Traumerei*; the Blue Danube Waltz of Strauss; the second movement from Tschaikowsky's *Pathetic Symphony* and the C minor symphony of Beethoven.

ANDRES SEGOVIA

Andres Segovia, Spanish guitarist, gave a Sunday evening concert at the Repertory Theater, this being his first appearance in Boston. A group of six pieces out of Bach, in addition to numbers by Sor, Malata, Tarrega, Haydn, Torroba, Granados and Albeniz gave him abundant opportunity to justify the extraordinary praise that had preceded his coming. A truly amazing technic, in this instance, serves a great musician of unfailing taste, with a marvelous command of shading that reveals the hitherto incredible possibilities of this instrument in engrossing fashion. In Mr. Segovia's hands the guitar becomes a source of tonal magic and surely works a spell. His regard for rhythm, color and melody, together with his manifest appreciation of poetic values, served to glorify whatever music he played, regardless of its intrinsic merit. Mr. Segovia held his large audience rapt from first to last and was obliged to add numerous encores before his seemingly insatiate listeners would depart.

KARL NEUMANN AND BOSTON SINFONIETTA

Karl Neumann, tenor and the Boston Sinfonietta, the excellent little orchestra conducted by the versatile and indefatigable Arthur Fiedler, divided a concert at Jordan Hall. Mr. Neumann disclosed a pleasurable voice of liberal range and power, good diction (particularly in German), musical feeling and no little characterizing ability in arias from Mozart's *Idomeneo*, Tschaikowsky's *Eugen Onegin*, Massenet's *Werther* and Verdi's *Aida*; and, with tasteful piano accompaniments by Mr. Fiedler, in songs by Beethoven, Strauss, Bach, Hermann and Poston.

Skilfully led by Mr. Fiedler, the orchestra provided discreet and altogether helpful accompaniments to Mr. Neumann for his operatic arias, besides giving highly enjoyable performances of the overture to *Idomeneo*, a ballet suite from Gluck and Liszt's first Hungarian rhapsody. An audience of good size, which had assembled in spite of impossible weather conditions, recalled singer and conductor many times.

DAVID B. MCLOSKEY

David Blair M'Closky, baritone, sympathetically accompanied by Raymond Coon, pianist, gave a Jordan Hall recital, presenting an interesting program that included a group of songs from Strauss; three pieces by Duparc, and groups of numbers by Ballantine and Chadwick. This rising young singer deepened the favorable impression that he had already made in this city, thanks to a fine, natural voice of resonance and generous range, musicianship of solid grounding, clear diction and admirable taste. Mr. M'Closky has also made strides as an interpreter, singing with greater freedom than formerly and giving more heed to the emotional content of his songs. His hearers were very cordial. J. C.

Notes from the Loudon Charlton Management

Leonid Kreutzer, Polish pianist, arrived in New York recently for his second American season, which will include appearances in this city and Chicago. His itinerary will also take him to Grand Rapids, Mich., where he is to appear as soloist with the St. Cecilia Society.

Sylvia Lent is appearing at Westminster College, New Wilmington, Del., on February 24. Her February itinerary will take her as far west as Minneapolis, where she will be heard as soloist with the Minneapolis Orchestra in the Twin Cities.

Lambert Murphy, known to radio audiences of the Maxwell Coffee Hour, was engaged for another program on February 7. An oratorio favorite also, Mr. Murphy is singing the Dream of Gerontius at the University of Illinois, also at Oberlin, and with the Musical Union of Urbana, Ill.

The Flonzaley Quartet recently returned to New York following an extended southern trip, which opened with a concert in Washington, D. C., on January 19.

Althouse "A Sensation" in Tannhauser

When Paul Althouse sang the title part of *Tannhauser* at the Century Theater recently, Grena Bennett in the New York American commented as follows:

"For the manner in which he sang the music of *Tannhauser* at the Century Theater yesterday afternoon, Paul Althouse deserves a laurel crown and a long contract with America's leading opera house. The occasion was a concert performance of *Tannhauser*. The principal parts were sung by Mmes. Gadski, Wittkowska and Fischer, and Messrs. Althouse, Werrenrath, Kipnis, Windheim, Otto, Resnick and Toso.

"But the sensation was Mr. Althouse's contribution. This was due to two reasons. First, his excellent reading of the music. Second, the fact that so much has been said and written recently of the poor quality that has marked the interpretation of tenor roles in German opera.

"It may be a valuable and timely suggestion to the operatic managers of this country that instead of importing unsatisfactory artists from a long distance, they might save time and trouble by looking over available and deserving material in America."

Katherine Bacon Recital, February 25

Katherine Bacon, who played the entire thirty-two piano sonatas of Beethoven in a series of New York recitals last spring, recently made a successful appearance with the Baltimore and Toronto symphony orchestras. She will give a New York recital at Town Hall on Saturday afternoon, February 25.

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Music Notes from Coast to Coast

Atlanta, Ga. The January meeting of the Atlanta Music Club's "Forum Series" at the home of Mrs. Sigmund Papenheim was devoted to the study of the classical period. Nana Tucker, leader for the morning, read a charming paper, conveying to the audience a sympathetic understanding of the personalities and compositions of each of the three composers under discussion—Haydn, Mozart and Beethoven. Haydn's music was interpreted by one of Atlanta's gifted pianists, I. M. Mayer, assisted by an advanced pupil, Marthe Crawford. They played the second and third movements of symphony No. 1, known as one of the London Symphonies, arranged for two pianos. These pianists made one feel strongly the quiet, steady rhythm of Haydn that seems so strange to the rushing civilization of today. Vivian Bryant accompanied by Mrs. Lewis Johnson, sang "My Mother Bids Me Bind My Hair" (Haydn) and Beethoven's "Delizia." Miss Bryant and Mrs. Johnson sang a duet from Mozart's Marriage of Figaro. Earl Landis, violinist, and Mr. Mayer, played a Mozart sonata, with all the delicacy and grace belonging to that composer. Mr. Mayer ended the program with a splendid rendering of Beethoven's sonata, op. 26.

The Atlanta Music Club, Mrs. Wilmer Moore, president, presented the English Singers in concert at the City Auditorium. A delightful program of motets, madrigals and folk songs was enjoyed by a large audience.

The Georgia Chapter of the American Guild of Organists, Eda Bartholomew, dean, sponsored a splendid program of classical and modern French music played by Paul Franck. Mr. Franck is spending some time in Atlanta and is planning to give a course here on the history and literature of the organ.

The Evelyn Jackson P. T. A. and the Atlanta Junior Music Club were joint sponsors for a piano recital given in the Auditorium of the Woman's Club by Helen Pugh. Miss Pugh was a child prodigy a few years ago, and now at nineteen plays remarkably well.

Birmingham, Ala. Josef Martin, American pianist, appeared in concert here under the auspices of the Birmingham Conservatory of Music, Edna Gockel Gussen, director, and the Music Teachers' Association, Lowela Hanlin, president. The concert, held in the Conservatory Concert Hall, was well attended, and the artist delighted his audience with his proficiency and musicianly interpretations. He played selections from Schumann, Chopin, Pachulski, Koreschenko, Florence Parr-Gere, Debussy, and Albeniz.

Kate Smith, member of the faculty of the Birmingham Conservatory of Music, has returned from a visit to New York.

The Dayton Westminster Choir, Dr. John Finley Williamson conducting, appeared here in concert under the auspices of the Music Department of Birmingham-Southern College, and won the plaudits of a highly appreciative audience.

Clemence Thuss, pianist of Nashville, Tenn., and Martha Dick McClung, contralto of this city, gave a delightful morning musicale before the Birmingham Music Study Club.

Daisy W. Rowley was leader of the morning study program for the Music Study Club, taking for her subject, The Romantic Period. She gave an illuminating talk, working along the lines of Edward Baxter Perry's suggestion that poets were counterparts of musicians. She spoke of Schubert, Schumann, Chopin, Mendelssohn, Berlioz, Liszt; of Moore, Tennyson, Longfellow, Shelley, Byron. Bernard Szold read selections from the poets, Mrs. J. S. Woodbridge, pianist, played two groups of solos. Mrs. L. D. King, contralto, and Harry Armstrong, baritone, contributed songs.

Norfleet Suddith, gifted young pianist, was presented in recital by the Birmingham Conservatory of Music.

The Flonzaley Quartet was presented in concert by the Birmingham Music Study Club, the third in its artist series, and completely charmed a large audience in Phillips Auditorium with its exquisite ensemble work.

The San Carlo Opera Company appeared here in the Municipal Auditorium, giving an excellent performance of La Boheme.

The Messiah was given before a large audience at the Municipal Auditorium. Stephen Allsop conducted a chorus of 250 voices, including the T. C. I. Male Chorus. Mae Shackelford, soprano; Rebecca Bazemore, contralto; George Turner, tenor, and Leon Cole, baritone, were the soloists. Fred Wiegand conducted the orchestra.

Jane Hamill, pianist, and Carolyn Miller Sutton, soprano, were presented in concert by the Birmingham Music Study Club.

The Minneapolis Symphony Orchestra appeared in two concerts under the auspices of the Birmingham Music Study Club. Under the baton of Henri Verbrugghen this orchestra gave its usual finished performances.

The All-Star Course (Mrs. Orlene Shipman and A. Brown Parkes) presented Deems Taylor's successful opera, The King's Henchman, at the Municipal Auditorium before an enthusiastic audience. Marie Sundelin and Rafaelo Diaz sang the leading roles.

Lowela Hanlin recently presented pupils in recital.

A. G.

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. The month of January proved very interesting musically as it brought the return to his native heath of Fritz Reiner after an absence of several months. There have been four inspiring concerts under his energetic

baton, while Vladimir Bakaleinikoff, assistant conductor, presented the Sunday Popular Concert and the Young People's Concert for the month. Pablo Casals was the soloist for the third concert, playing the Dvorak concerto for violoncello and orchestra, in B minor, op. 104. Ossip Gabrilowitsch was the artist for the last pair of concerts during January and again proved himself a great artist, giving eminent satisfaction to his audience. His choice for this Cincinnati appearance was Weiner's Carnival, a piano concerto, No. 2, B flat major.

The third of the Artist Series of concerts presented to an enthusiastic audience Pablo Casals, Jacques Thibaud and Harold Bauer in a delightful evening of trios and duets for piano and cello, and for piano and violin. Mozart, Brahms and Schubert were the masters presented with all the wonted artistry of these three.

Marion Talley made her second appearance in Cincinnati in a program of ambitious numbers from opera, ballads, and folk songs, all charmingly sung. The beautiful middle register of her voice, which has been developed since her first concert here, gave much pleasure and won much favorable comment. Her audience greeted her and each succeeding number on her program with vast enthusiasm. David Sternkin, violinist, and Charles King, accompanist, assisted her.

Another epochal concert under the management of J. Herman Thuman was that by Walter Damrosch and the New York Symphony Orchestra. This was an outstanding event and brought out not only Cincinnati music lovers but those from neighboring cities and towns. For this concert Damrosch chose for his soloist Grace Divine, a young mezzo-soprano of New York, whose home was formerly in Cincinnati and who received her fundamental training from John A. Hoffmann of the Cincinnati Conservatory of Music artist faculty. Miss Divine made a very favorable impression upon her audience, many of whom had thronged Alms Hall previously to hear her in a concert in which the assisting artist was Daniel Ericourt, young French pianist of great ability and virtuosity. This concert was the second in the series under the auspices of the St. John's Choir of which John A. Hoffmann is director.

The Matinee Musical brought to Cincinnati another new artist, this time Frederic Baer, baritone, who made a deep impression on his audience with his singing of a varied program. Neva Remde Sandau, member of the club, was the accompanist. Three of the songs programmed by Baer were from manuscript and had been dedicated to him.

An unusual event in the city's musical history was the concert under the auspices of the Clifton Junior Music Club, Charlotte MacNeil Johnson, president. This is the first time in the state that a junior club has undertaken the difficult work of an impresario, but it was a highly successful experiment and will be repeated. Of course, this group of young enthusiasts has the entire support of the older group, the Clifton Music Club and its devoted president, Mrs. John A. Hoffmann. For this concert three young artists were chosen, Rosa Levit and Blanche Brant, who played two-piano numbers with verve and dash infused into their perfect technic and fine interpretation. The third musician was young Robert Bernstein, a violinist of great ability and intellectuality. All three are pupils at the Conservatory of Music. Nina Pugh Smith, one of the city's noted critics and lecturers on music, was asked to speak and chose for her topic the young Mozart, his trials and tribulations as contrasted with the young musicians of today.

The Clifton Music Club celebrated its tenth anniversary with a charming dinner at which the president, Mrs. John A. Hoffmann, was the toastmistress, with Dr. J. G. Heller as the chief speaker. Music and brief responses to the toasts were furnished by members of the club.

The College Symphony Orchestra presented one of its splendid concerts with Herbert Newman, Carol Tiemeyer and Bertha Paszty as soloists. One of the interesting concerts was that by Arthur Knecht, cellist, and Constance Cochower, pianist and composer, their program featuring Fairy Tale for a Sleepy Child, by Miss Cochower.

The Conservatory has inaugurated a series of faculty recitals for Wednesday evenings; those in January were given by Karin Dayas, pianist; Arthur Zach, cellist; Leo Polski, pianist, and Louis John Johen, barytone.

M. D.

CINCINNATI COLLEGE OF MUSIC ACTIVITIES

When the month of February has passed, the College of Music of Cincinnati will have run up a record for recital events seldom equalled. The first of this series of recitals was given by Olive Terry, pianist from the class of Sergei Barsukoff, young Russian teacher, who joined the college faculty this year. Miss Terry played a diversified program that included a first Cincinnati rendition of Friedman's brilliant transcription of Strauss' *Fruhlingsstimmen*.

One of the interesting features of College of Music public activities is the appearance two or three times each season of composition pupils who study under the guidance of Dr. Sidney C. Durst. Eight ambitious and promising young composers who joined forces to present their own works in a well-ordered program. Henry Woodward, Eleanor Peabody Rouse, Mildred Steinwart, A. Lehman Engel, Constance Cochower, Harriett Neblett Rose, Ralph Eugene Hartzell, and Wayne Fisher were represented.

On February 1 a program of two-violin music was given by Ernest Pack and Alberto Neely, of the College of Music faculty.

F.

Cleveland, Ohio. Maurice Ravel made his initial Cleveland appearance at a lecture-recital at the Museum of Art, assisted by Lisa Roma, soprano. Mr. Ravel, who speaks

no English, was obliged to write down his remarks for translation by Mr. Quimby of the Museum, and played some of his own piano numbers including *Le Tombeau de Couperin*, *Pavane pour un Enfant Defunte*, *Vallee des Cloches* and *Habanera*. Miss Roma sang his *Scheherezade* suite: *Asie*, *La Flute Enchante* and *L'Indifferent*; the *Histoires Naturelles* and the *Chanson Grecques*, with the composer furnishing the piano accompaniments.

On the same afternoon, the Cleveland Orchestra, Rudolph Ringwall conducting, gave a "Pop" concert at Masonic Hall, presenting Mary Prayner Walsh, soprano, as soloist, singing *Pace Pace Mio Dio* from *La Forza del Destino* and a group of songs with piano. Orchestral numbers included Svendsen's *Carnival in Paris*, Liszt's first Hungarian Rhapsody, selection from *Tales of Hoffman*, Artist's Life waltzes by Strauss, and the Rimsky-Korsakoff *Caprice Espagnol*.

The London String Quartet played in the ballroom of the Wade Park Manor, under the auspices of the Cleveland Chamber Music Society, offering Beethoven's quartet in F, Dvorak's quartet in F, and H. Waldo Warner's *Fairy Suite*, the *Pixy Ring*.

A program from the works of Bach was presented at the Museum of Art by the Greater Cleveland Lutheran Chorus, under the leadership of F. W. Strieter, with Albert Riemenschneider at the organ and Estelle Woehrmann at the piano. Among the numbers were *I Wrestle and Pray*, *O Blessed Jesu, In Thee Is Gladness*, and the six-part chorus, *Sanctus*, from the B minor Mass.

E. C.

Denver, Col. (See letter on another page.)

Elizabeth, N. J. The January 18 program of the Elizabeth Oratorio Society, conducted by Herbert S. Sammond, proved most interesting to singers and audience alike, something that cannot always be said. Choral works by ancient and living composers were splendidly sung, and Hannah Klein, pianist, was a most acceptable piano soloist, with Marie Kalla, soprano. They provided welcome variety to a program of choral numbers, and received their share of appreciative applause.

An interesting program is planned for the spring concert, consisting of old madrigals of the XIV and XV centuries, a group of Spanish songs collected and edited by Kurt Schindler, and Songs of the Fleet, by Stanford, for baritone and chorus, which were recently sung by the Columbia University Chorus.

R.

Los Angeles, Cal. Artur Rodzinski came from the Philadelphia Symphony Orchestra to act as guest conductor for the seventh pair of concerts by the Philharmonic Orchestra. Dynamic, emotional, magnetic, he won his audience from the first measure of Weber's *Oberon Overture*, which opened the program. In this popular work the wind instruments achieved their usual triumph and new interest was given the whole overture. Tschaikowsky's colorful fourth symphony in F minor followed. The andante was particularly charming and the scherzo and pizzicato aroused the usual enthusiasm. The second half of the program was given over to the modern school. Stravinsky's *Orchestral Suite*, from the *Ballet Petrouchka*, with Claire Mellini at the piano, was given its first performance at these symphony concerts. Rodzinski was at his best with this and was loudly applauded. The familiar *Pines of Rome* by Respighi closed an altogether unusual and pleasing program.

The sixth popular program by the Philharmonic Orchestra was of unusual merit. Tschaikowsky's *Romeo and Juliet Overture-Fantaisie* was played with Schneevogl's customary fine dramatic sense, and started the audience off with an enthusiastic demonstration. The *Mozart Eine kleine Nachtmusik*, serenade for strings, was given with a small string orchestra and conducted with strict traditional simplicity, receiving much favor. The soloist of the day, Louis zu Putlitz, violinist, a young miss who is little more than a mere child, played the difficult Dohnanyi concerto in D minor for the violin, with such a mature tone and skillful technic that she won a deserved triumph. Glazounoff's *Valse de Concert*, Strauss' *Dance of the Seven Veils* from *Salome*, and Sibelius' *tone poem*, *Finlandia*, completed the afternoon's program.

The Glendale Orchestra, under the baton of Modest Altschuler, is rapidly becoming something to be considered in the city's musical life. The concert given recently had the Converse realistic symphony, *Flivver Ten Million*, as its chief point of interest. Tschaikowsky's seldom heard first symphony, a *Musette* by Sibelius, *Liadoff's Music Box* and Liszt's E flat piano concerto, played by Gertrude Cleophas, completed the program.

L. E. Behymer presented Eva Gautier, soprano, as the seventh event of his Tuesday night course.

The fifth event in L. E. Behymer's Thursday night course was the pianist, Walter Giesecking, whose phenomenal playing will never be forgotten. Liquid tones dripped from his fingers and his technic was so unlaborious as to be forgotten in the beauty and ease of the results. The Bach number, *Partita*, flat major, No. 1, and the Bach, which was given as an encore, were of exquisite beauty. Schumann's C Major *Fantaisie*, which followed, was equally perfect. Then came another Schumann number as an encore. In the modern selections Giesecking showed a flair that made them vital, displaying a perfection of control.

The Zoellner Quartet gave the second concert of the season at the Biltmore, in the foyer of the ballroom instead of the music room as heretofore, in order to accommodate the increased attendance. The program was as always unusual, having two numbers by little known composers, a trio for

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two violins and cello, by Gossec, which was traditional in form and delightful to hear, and a suite for two violins and piano by E. Moor, which was the especial point of interest of the evening. A quartet by Milhaud, which had more beauty than most of his compositions; three short numbers by Sandby; a Mozart and Pochon number completed the program. The audience was large and appreciative.

The Persinger Quartet appeared at the Beaux Arts Auditorium, the program containing Schubert's quartet in A minor, and quartet by Howard Hanson in one movement, which was given its first hearing. This quartet is one of the finest of the many which come to Los Angeles.

Pro Musica presented Bela Bartok, pianist and composer of the more radical modern school, in recital at the Beaux Arts Auditorium. Bartok is a finished pianist and got some remarkable effects, especially in his own compositions. The hall was packed and he was enthusiastically received.

The Al Malaikah Light Opera Company is proving a growing point of interest in Los Angeles. The standard light operas which are being staged under the direction of Frank Rainger and Frank Darling, musical director, are being put on with a gorgeous scenery and costuming as the original productions. The dancing and chorus work are exceptionally good. Charlott Woodruff played the title role, and Cora Bird, a product of a local studio, played Fiametta. The singers all know how to sing as well as act and the chorus and dancers are also charming and talented girls from local studios. B. L. H.

New Bedford, Mass. A concert debut of much local interest was that given by John P. Rooney, baritone, for more than fifty years a dominant factor in the musical life of the city. He has been choir master, oratorio leader, vocal coach and teacher, and allied with all significant musical movements. This was his first appearance on the concert stage. He brought to his large audience a voice of warmth and beauty. Assisting him on his program was Irene L. Mulick, of Providence, R. I., who gave two piano groups and also accompanied him. In his Negro spirituals Mr. Rooney was particularly sympathetic.

The Business and Professional Women's Club was responsible for a musical treat when it presented Florence Herson, contralto, and Lucile Brown, soprano, in concert at Trinity Church. Julia B. Kroeber was accompanist. Both singers are possessed of unusually striking personalities in addition to their beautiful voices, and chose a program particularly pleasing to their large audience.

The Men's League of the North Christian Church presented the church choir in Ye Olde Folkes' Synginge Mectyng, led by Harold Wall, organist and choirmaster. The choir, in old-fashioned clothes, seated upon a stage so arranged as to have the appearance of the parlor of an old homestead, with fireplace and candles, made a pretty picture.

Old songs, and readings in keeping with the period made up a delightful program, participated in by Mrs. Alton Maxfield, Mrs. Melvin Burnham, Mrs. A. H. Bailey, Blanche Squires, Mrs. Vernon Whitlock, Ella Allen, Mrs. A. K. Brown, Hazel Kelley, Mrs. W. Armitage, Catherine MacDonald, Jessie Slater, Minerva Gifford, Zuba Cornell, Gladys Wall, Winifred Brightman, N. C. Morse, A. K. Brown, Melvin Burnham, Albert Ramsden, O. Squires, Harry Sawyer, Arthur Drener, Alfred Brownhill, Donald Kelley, Mr. Whittaker, Russell Gifford and Robert Morse.

Mrs. Arthur D. Delano recently entertained the Treble Clef Club at her home. Those participating in the program were: Mrs. Bannister, piano; Doris Menard, soprano, with Lena Arden, accompanist; Edna Birtwistle, cello, with Inga Gunderson, accompanist; Emily Erlbecht, soprano, with Mrs. O. P. Holgood, accompanist; Mrs. Ware's Trio; Elsie Leadbetter, contralto, with Inga Gunderson, accompanist; Anna Herman, cello, with Lena Arden, accompanist, and Anne Airey Griffiths, piano. Mrs. Philip Ware's trio includes her daughter, Betty, violinist; her son, Philip, cellist, and herself at the piano.

Much enthusiasm is being shown by the American Legion Auxiliary Glee Club, which, led by Katherine Jobes, is practising systematically and appearing on numerous programs. The members include Mary Dalzell, Ruth Farnham, Minnie Stitt, Edna Less, May Guthrie, Hannah Atchison, Christina Ashworth, Clara Ashworth, Victoria Voyer, Eva Ferry, Fanny Bailey, Alice Johnson, Ethel Braze, Helena Bernard, Theresa Brunette, Lucia Gooding, Jennie Rawcliffe, Margaret King, Maude Bond, Angela Howard. The accompanists are: Marie Silva, violinist, and Gladys Colyar, pianist.

The Mozart Club of Fairhaven met at Margaret Virgin's, with Alma Rioux and Earle Dias in charge of the program. Observing Schubert year, anecdotes of the life of the composer opened the program, followed by a piano duet, Marche Militaire, played by June Sherman and Miss

Virgin. Violin groups by Tom Halsall and Alice Duffy, a piano group by June Sherman, and a selection by the violin choir were given. A short period of sonatina study followed.

C. B.

New Orleans, La. Jacque Jolás, French-American pianist, was introduced in recital at the Athenaeum by Philip Werlein, Ltd., complimentary to the members of the New Orleans Philharmonic Society. A group of Liszt numbers were played upon the master's historic concert piano. Jolás' skill and delicacy of touch were manifest in the interpretation of the fanciful and elusive moods found in Debussy and Ravel.

A musical event of general interest was a recital given recently at the New Orleans Conservatory of Music and Dramatic Art, when a sonata in G major, composed by E. E. Schuyten, president of the Conservatory and resident of this city, was presented before its first audience. The composition is modern in its treatment, using as a subject the conflict between spirituality and materialism as found in human existence. Ells de los Reyes, violinist, and Marie Seybold Neumann, pianist, interpreted the spirit of the composition with pleasing effect.

Le Petit Théâtre du Vieux Carré, under the direction of Walter Sinclair and stage management of Ethel Crumb, presented Thackeray's fireside pantomime, *The Rose and the Ring*, with such success that the board of governors decided upon several additional performances. Aside from the very

lighted the friends and patrons of the Omaha Symphony Orchestra at its latest appearance. Opening with the overture to *The Flying Dutchman*, and closing with *Die Meistersinger*, the orchestra played with notable nerve and spirit, and throughout the program played with quick sympathy and ready response to the conductor's every indication. Other orchestral numbers were the *Prelude and Love Death from Tristan and Isolde*, *Siegfried's Death and Funeral March*, and the *Dance of the Apprentices* from *Die Meistersinger*. Very much at home in his Wagner scores, to the extent, indeed, of directing entirely from memory, Conductor Harmati caused them to yield up the full measure of their deep and varied emotional contents.

A most welcome soloist was Richard Crooks, tenor, who sang the *Prayer from Rienzi*, *Lohengrin's narrative*, and the *Am Stille Herd* and the *Prize Song* from *Die Meistersinger*. Sympathetic in personality, endowed vocally and keenly aware of the full significance of his numbers, he varied them with a complete and satisfying art. He was most warmly acclaimed.

The Roman Polyphonic Singers gave a demonstration of practically perfect choral singing here. Msgr. Raffaele Casimir was a happy combination of excellences.

A concert arranged by the Schmoller & Mueller Co. was lately given at the Jewish Community Center, the artists being Ida Lustgarter, pianist, and Frances Wyatt Van Gundy, soprano. Miss Lustgarter was heard in the Liszt E flat concerto, accompanied at a second piano by her teacher, Cecil W. Berryman, and later played a Chopin group and more modern pieces. That she is unusually gifted was plainly evident. Mrs. Van Gundy was heard in two groups of songs, accompanied by Mrs. Karl Werndorff. Her voice is large and of excellent quality. J. P. D.

Philadelphia, Pa. (See letter on another page.)

Portland, Ore. Forty of Oregon's leading pianists, seated at twenty grand pianos, appeared before a huge audience at the Public Auditorium. Directed by Willem van Hoogstraten, the pianists offered the Schubert-Tausig Military March, the Chopin variations and the Waltz of the Flowers from Tchaikowsky's Nutcracker Suite. In addition to the three numbers by the full ensemble of forty pianists, there were five Brahms waltzes, played by twenty women, an octet and two quartet groups. Twenty men and women pianists were heard in Chabrier's *Espana*. Financially and artistically, the concert was a great success. This unique event was sponsored by the Oregon Federation of Music Clubs, Nelle Rothwell May, president. The pianists appearing were: Louis Artau, Mary Bullock, Frances Striegel Burke, Helen Calbreath, David Campbell, Edgar E. Coursen, Ruth Crittenden, Lucile Cummins, Beatrice Dierke, Charles Dierke, Beatrice Eichenlaub, Jessie Elliot, John Stark Evans, Jocelyn Foulkes, Helen Bratten Fowler, Mordaunt Goodnough, Frederick W. Goodrich, Flora Gray, Lucia Hart, George Hopkins, Helen Van Houten, J. Hutchinson, Ida May Howatt, Ella Connell Jesse, Ruth Bradley Keiser, John J. Lansbury, Margaret Keep-Long, Nelle Rothwell May, Kate Dell Marden, Susie Michael, Dorothea Nash, Misha Pelz, Constance Piper, Martha Reynolds, Ruth Orser Sanders, Rebecca Brown Tarlow, Jane Thacher, Eda Trotter, Marjory Trotter, Mrs. Rex Underwood, Edith Woodcock and Frances Yount.

The Portland Symphony Orchestra, at a concert fit for a king, featured Elly Ney, pianist, who, under the baton of Willem van Hoogstraten, played Mozart's concerto in B flat major and the Schubert-Liszt Fantasy on *The Wanderer*. Mme. Ney won a rousing ovation, more than 3,500 music lovers recalling her again and again. Respighi's *Pines of Rome*, well played and brilliantly colored, closed the program. Mr. van Hoogstraten has just been re-engaged to direct the orchestra for the next three years, much to the delight of his many friends.

Luella Melius, soprano, booted by the Nero Musical Bureau of Portland, was hailed with joy. She sang three operatic arias, Robert E. Millard, local flutist, assisting. Among her other numbers were Saint-Saëns' *Le Rossignol et la Rose*, Wolf's *Vor Sonnenauftgang* and Delibes' *Filles des Cadiz*. The concert, which was broadcast, took place in the new Masonic Temple. Vernon S. Behymer furnished the accompaniments.

Franklin Riker, tenor; Lois Long, soprano; John Hopper, accompanist; Edouard Hurlmann, violinist, and David Campbell, accompanist, were enthusiastically greeted in concert at the new Masonic Temple. They were presented by the Nero Musical Bureau, Chloe Nero general manager.

J. R. O.

Rochester, N. Y. A feature of the Rochester Philharmonic concert, with Eugene Goossens conducting, was a first performance of a Serenade for Three Horns and



"A pianist possessed of exceptional qualities of technique and perception." —*Daily Telegraph* (London).

"Among the most interesting of contemporary artists." —*New York Herald* (Paris).

good acting and graceful dancing, there was an added attraction in the music composed by Robert Cox and played by an orchestra under the conductorship of Harold M. Levey. The personnel of the orchestra included Blanche Prince at the piano; violins—Gladys Pope and Adrian Freiche; cello—Sara Lob; flute—Karl Kuper; trumpet—Leon Hirsch; drums—Paul Casabone. The vocal selections were pleasing as sung by Elizabeth Porch Schwartz, J. Karst Connell, L. Alfred Reiber, Jesse Benedict Gessner, Henry Garic and Elizabeth Lyons Sanchez.

The Mark Kaiser String Quartet contributed several delightful numbers at an afternoon reception of the Fine Arts Club, repeating portions of their successful concert program: the second quartet in D major, by Borodine, and lighter works by Bach-Wilhelmy, G. Bolzoni and Wilhelm Taubert. This talented quartet also entertained members of Le Petit Salon at one of the recent gatherings.

The University of Notre Dame Glee Club completed a western and southern concert tour in New Orleans when it entertained at the Knights of Columbus Auditorium. Joseph J. Casasanta, conductor, deserves praise for his excellent ensemble training. A. J. Kopecky's exceptionally sweet-voiced tenor and Alfred L. Meyer's deep, organ-toned bass played a prominent part in the melodious offerings.

The eighth recital of the Newcomb School of Music presented Rene Solomon, violinist, assisted by Hannah Malter at the piano. Saint-Saëns' first sonata for violin and piano, op. 75, made an auspicious opening.

Leon Ryder Maxwell addressed the Arts and Crafts Club with an interesting lecture, *Music and Other Arts; Modern Parallel*. O. M. L.

Omaha, Neb. An all-Wagner program, judiciously selected and splendidly conducted by Sandor Harmati, de-

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Music Notes from Coast to Coast

series of programs: Mrs. W. S. Freeman, Evelyn Kellogg, Eleanor Hutchins and Mrs. Fred H. Clemens of the Musical Art Society; Frank Tattersall and Fred DeRiemer of the Mendelsohn Club, and Mrs. Frank Spurgeon, of the Monday Musicals.

The program of the School of Music at the Eilers Building, under the direction of Frank A. Sanders, piano, and Prof. Gustave A. Foret, violin, was one of the most interesting of the season.

The second of the Herbst-Sherwood concerts was held at the Norfolk hall and a delightful program was rendered. J. de. W.

St. Joseph, Mo. The Fortnightly Musical Club presented two interesting concerts when Louise Miller and Edward Collins played and sang in the Crystal Room of Hotel Robidoux. Miss Miller's numbers ranged from Mozart to Hagenman. Her voice is rich and powerful and she sings with ease. She was formerly a St. Joseph soprano and her friends here were glad to welcome her on her visit from New York. Mr. Collins was assisted by Floyd Townsley, tenor, and their combined talents afforded the listeners great pleasure. The club is an active force in local musical circles; one of their enterprises will be the bringing of Percy Grainger for a concert in the near future. J.

Syracuse, N. Y. The Syracuse Symphony Orchestra gave its sixth subscription concert in Keith's Theater, with Robert Schmitz as soloist. The pianist played three Cesar Franck symphonic variations in a manner which proved his excellent artistry. The orchestral numbers were The Ballet Suite by Gluck, arranged by Mottl, and Tchaikowsky's Symphony Pathetique. In the Gluck number the orchestra did some of the best playing of the season. The symphony was quite a task for the organization, but its performance was one that brought full credit to the members of the orchestra.

January also brought Dusolina Giannini in one of the finest recitals ever given in Syracuse. The possessor of a beautiful voice and of an art almost perfect, Giannini's singing

was something never to be forgotten. A dozen recalls and at least seven encores showed how much she was appreciated by the large audience.

The Morning Musicals gave their eighth recital of the season at the Strand Theater. On this program all who appeared were either students in the College of Fine Arts, or former graduates. The program was one of the most interesting of the season of this fine club. The advanced music students of the College of Fine Arts College at Syracuse University also gave an exceptionally artistic program. These recitals are drawing increasingly large audiences and are always a credit to the college.

The seventh subscription concert of the Syracuse Symphony Orchestra presented Ravel's symphonic suite, *Daphnis et Chloe*; a symphonic poem, *The Sirens*, by Gliere, and Paul Kochanski as violin soloist. The program opened with an exceptionally beautiful performance of Vivaldi's *Concerto Grosso* arranged by Franko. Mr. Kochanski, playing with a warm vital tone of great beauty and with a perfect technic, was recalled to the stage at least half a dozen times. H. B.

Tampa, Fla. A number of music lovers motored to St. Petersburg to hear the San Carlo Opera Company. Of special interest was the appearance of Tampa's own prima donna, Coe Glade, as Amneris.

Gray Perry gave a piano recital recently at Rollins College, at which institution he is conducting a master class. He also made a brilliant appearance in Winter Haven, where he played the Grieg piano concerto with the orchestra.

Roy Lewis, pianist, was enthusiastically received in a concert at Clearwater.

Edith M. Coldevey presented Mrs. Ascher Frank in a sonata recital. Mrs. Frank was greeted by a large audience of interested listeners, her voice having warmth and color.

The Girls' Glee Club at Woodrow Wilson, Jr., High School, under the direction of Mrs. Goulding gave a delightful operetta. It was musically pleasing, and was well staged and costumed. M. M. S.

Wagner, Sibelius, Beethoven and Liszt, Wagner's Meistersinger Prelude and Siegfried Idyl being given, Sibelius' Swan of Tuonela, Beethoven's string theme and variations from the A major quartet, and Liszt's second Hungarian rhapsody as a finale. The coldest night of the winter, and the advent of a snowstorm, did not deter a vast audience from gathering in the building for the symphony program. The audience numbered over 5,000.

Curtis Students Secure Engagements

Benjamin Grobani, baritone, a student of Emilio de Gogorza at the Curtis Institute of Music, Philadelphia, has been engaged for the role of Schaunard in the Pennsylvania Grand Opera Company production of Boheme this evening, February 9. Mr. Grobani made his debut with the same company in *Butterfly* on January 12. He has been heard as soloist with the Mercantile Club and the Writers' Association of Philadelphia during the past month.

Helen Hall, violinist, recently fulfilled an engagement as soloist for the Dallas Athletic Club. Alexander McCurdy, organ student of Lynnwood Farnam, opened the new organ of the Temple Lutheran Church at Brookline, Pa., on January 13, and was soloist at a concert in Morristown, N. J., on January 18. Carl Weinrich, also a student of Mr. Farnam, has been appointed organist and choir leader of the Church of the Redeemer, Morristown, N. J.

Lois zu Putlitz, violinist, a student of Carl Flesch at the Institute, won the praise of Los Angeles critics when she appeared as soloist with the Los Angeles Symphony, George Schnevoigt, conductor, on January 15 and 17. The Times said, "Lois Putlitz had a real triumph in her performance of the difficult Dohnanyi concerto. Her tone is large and round, and a nobility in the lyric phrases proved breath taking in sheer beauty of tone and maturity of sentiment." David Bruno Ussher of the Express echoed the sentiment with "Miss Putlitz possesses big tone of fine quality enhanced not only by purity but warmth." The Record commented, "Her playing alternated between sparkling tours de force and a rich impassioned singing that held the audience spellbound." Miss zu Putlitz has been engaged as soloist with the St. Louis Symphony on February 19, and will make her New York debut at Town Hall on March 14.

American Opera Company Gives The Abduction from the Seraglio

It appears to be the fate of Mozart to be affiliated with very inadequate librettos for his operatic works, so that his melodies have a double burden to carry. The American version of the old German opera, *The Abduction from the Seraglio*, as presented by the American Opera Company at the Gallo Theater on January 31, does not appear to be an exception to this truism. Robert A. Simon provided the English dialogue to supplement the book by C. F. Bretzner, a rather feeble attempt for this able person. There are interspersed a number of "gags" and "wisecracks" that are more than a bit out of keeping with the fine music.

The presentation was remarkable for the very fine singing of Clifford Newdall and Adele Vasa, in the leads as Belmonte and Constanza, the spirited comedy relief offered by J. Frederick Roberts and Cecile Sherman, as Pedrillo and Blonda respectively, and the superb character acting and singing of George Fleming Houston as the Vizier Osmi. The costuming was a bit eccentric, but quite possibly represented a Mozartian view of the Spanish and Oriental styles of dress of the period.

The high spot of the evening's entertainment was provided by the conductor, Frank St. Leger, who halted the action long enough to complain that someone in the audience was "making grimaces at him." This display of temperament, however, was not without its alleviation as it enabled the charming Miss Vasa to repeat most of her opening aria of the garden scene in Act II.

Wichita, Kans. Preparations are under way here for the fourth annual Missouri valley intercollegiate glee club contest to be held at the Forum. Colleges participating in the meet will be: Arkansas, Kansas, Missouri, and Oklahoma universities; Oklahoma A. and M. College, Washington University, and the winners of the state collegiate glee club contests in Kansas and Missouri. Thomas A. Larre more of the University of Kansas is president and Prof. Ernest Conant of Washington University, vice-president of the Missouri Valley Intercollegiate Glee Club Association.

The Westminster Choir, appearing in concert here, made a wonderful impression on Wichita patrons. Such excellent choral singing had not been heard in Wichita in many seasons. John Finlay Williamson was tendered an informal reception and tea by the Saturday Afternoon Musical Club during his stay. He gave an address for the affair on Better Church Music. The Dayton Choir was presented in Wichita under the management of C. M. Casey.

Renee Chemet, French violinist, gave a recital under the auspices of the Saturday Afternoon Musical Club. Her program featured a Handel sonata, a group of classical pieces, and modern works of Ravel, Chausson, and Karganoff.

For its current program-meeting the Saturday Afternoon Musical Club presented works by Kansas composers. Featured selections were portions of the oratorio, *The Guardian Angel*, by Charles S. Skilton; a violin sonata by Carl Preyer; *Six Portraits*, by Barton Bachmann; *Three Portraits* for four violins by H. Hugh Altwater, and the song, *Too Late*, written by Otto L. Fischer, of Wichita University.

Nature in music formed the program inspiration for the current meeting of the Wichita Musical Club.

A series of weekly programs presenting the works of modern composers from France, England, Russia and America, is being broadcast over KFH under the direction of the Friends University School of Music. Alan Irwin, head of the piano department, is arranging the programs.

T. L. Krebs, veteran pedagogue of piano and theory, has had several anthems and organ compositions published by the Lorenz Publishing Co. C. E. S.

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London Hears Another Rival Orchestra

Awaiting Sir Thomas' Return—Johann Strauss vs. Jazz and Digestion vs. Music—John Goss Sings Before Sailing—New Music and New Players

LONDON.—The excitement of hearing a first-class orchestra (namely the Berlin Philharmonic) being over, and the secretary of the London Symphony having passed the word that his orchestra has "nothing to learn," the London public has once more settled down to its drowsy habit of leaving bad enough alone.

Not even the recent visit of the once world-famous Halle Orchestra of Manchester was able to raise a ripple, nor has

all-round man, as the phrase goes. But it takes a magician to evoke the haunting mysteries of Mozart's G minor symphony, while Beethoven's Fifth calls for a Titan to marshal humanity against these sinister knocks of fate! Harty is neither; he tried it with mere crescendi and hectic tempi, which were not enough. Besides, things happened in the Mozart symphony that don't happen in the best of families.

Considering the fact that the concert was broadcast anyway (being one of the National Symphony Concerts of the "B. B. C.") it seemed a wasteful proceeding to bring the orchestra all the way to London.

SIR THOMAS BEECHAM MISSED

Of course a good deal of liveliness has gone out of London's musical life with the mercurial Sir Thomas, now telling America about musical promissory notes, etc., and there is some speculation as to what sort of a reception he will get when he returns. In the meantime a certain Johann Strauss, being a nephew or grand-nephew of the Johann Strauss, of Vienna, Austria, has been standing in Sir Thomas' usual place in the Albert Hall and regaling retired colonels and others with the waltzes of the sweet old days.

MAY GOOD DIGESTION . . .

He has not precipitated the often announced demise of jazz; but he has cheered a deadly, dismal and deluged London Sunday or two; and he has done excellent work in aiding the digestions of diners at the May Fair Hotel. It is said that the "posh" patrons of the place, who had previously been regaled by Kreisler, McCormack and Casals, actually stopped talking long enough to listen to the music this time.

Kubelik, the most recent after-dinner fiddler, has, by the way, been shooting off some excellent fireworks at the Albert Hall (very ethereal harmonics, too) and actually got his own concerto taken seriously by some of the London critics. (Sunday afternoon)

JOHN GOSS'S FAREWELL

Two Englishmen singers have been giving us samples of their art; John Coates, veteran tenor, and John Goss, a youthful baritone, both national favorites. Of the two Goss was certainly the more entertaining though Coates, despite his years, was still able to apply the *beaux restes* of his voice effectively to the whole Mullerian cycle of Schubert. (Only he mistook Der Jäger for a Sullivanian patter-song.)

Goss, who goes to America for the first time on the very next boat, I am willing to back for a winner. He has a velvety but manly baritone and his cute side-burns are sure going to smash some hearts. This is enough to offset even the handicap of a university education and a certain addiction to musical research. And then he sings such delightfully naive old English ditties and wassails and ayres, not to mention those rollicking rip-roaring sea-chanties and things. This time, however, he hauled some curiously faded Loewe ballads from his library shelf, to which we wish them a happy return.

FASTING BEFORE THE FEAST

In the matter of modern music Londoners are banting in anticipation of a very fat meal; namely, Schönberg's Gurrelieder, announced for performance under the composer's baton in the next B. B. C. concert, to be broadcast all over the British Isles.

There have, however, been two performances of Ernest Bloch works—the Two Nocturnes for piano trio, done by an excellent young ensemble, the Hungarian Trio (Brio would be as apt), and the String Quartet, offered by another fine new organization from Paris, the Hewitt Quartet.



Claude Harris photo

JOHN GOSS

anyone commented upon the fact that although the Halle Orchestra is a permanent organization with a permanent conductor and a municipal guarantee, it is no better than it ought to be, and maybe not as good. Permanence plus a guarantee fund had been loudly proclaimed to be all that is needed to transform any British orchestra into the best in the world. Well?

NOT SO GOOD

The truth is that the Halle Orchestra, though it plays more nearly together than the London orchestras, does not really play as well; firstly, because its individual players, especially in the wind section, are not as good as the London players (not to mention Berlin), and secondly because no orchestra can be better than its conductor.

Sir Hamilton Harty is an excellent musician, a good

The Hewitts, playing under the auspices of the I. S. C. M., also gave us a Quartet (op. 16) by Alberic Magnard, the young Frenchman who fell in the war, and that dynamic young person, Harriet Cohen, played a new piano sonata by Arnold Bax.

There are, I know, so many sincere Bax enthusiasts that there must be something in all this apparently amorphous muddle, but to me it signifies nothing but sheer impotence in gaudy garb. O Muse, enlighten me! The Magnard Quartet often rises to real nobility and elevated beauty, occasionally compromised by rather saccharine sentimentality. But how refreshing to hear a French work that is neither impressionistic nor polytonal!

PIANISTS TWAIN

A bright and promising star on the pianistic horizon has made her appearance in London with signal success. She is Margarette Wit, the young Viennese, who has already made a name for herself on the Continent. In an exacting program ranging from Bach's F minor Prelude and Fugue to Schumann's Carnival she showed herself to be a complete master of her instrument as well as a musician of insight and taste.

Clara Rabinovitch, American pianist, made her first appearance here after an absence of three years, dazzling the audience with her virtuosity. A lack of warmth and poetic feeling in some parts of her performance in no way damped the ardor of her large audience. She was at her best in modern pieces, by Bartok, Ravel, Granados and Poulenc. But why Poulenc?

CESAR SAERCHINGER.

Yeatman Griffith Artist's Successful Debut in Italy

Lucille Gibbs, coloratura soprano of Los Angeles, Cal., made a successful debut as Gilda in *Rigoletto* at the Teatro Sociale di Pallanza, Lago Maggiore, Italy. Previous to



Photo by M. Cardi

LUCILLE GIBBS,
coloratura soprano

going abroad she had a number of appearances with the Los Angeles Opera Company. Miss Gibbs attended two Yeatman Griffith summer vocal master classes in Los Angeles and spent one full season in New York studying with this maestro.

Critics Comment on Edward Johnson's José

Edward Johnson's success in the role of José in the revival of Carmen at the Metropolitan on January 13 was recorded in no uncertain terms by the New York critics. According to the Evening Post, "Edward Johnson's Don José, glorious in song and acting, is well known. It seemed as if in the two seasons that have passed since he sang the part he had worked over music and acting. He was always in the picture, playing up to Jeritza in her every mood. In the killing scene he was at his best. It will be long before the memory of Jeritza's look of horror and hate as she was stabbed passes from the memory." In commenting on the same performance, W. J. Henderson declared in the Sun that "Mr. Johnson's Don José is not unknown. It has fervor and grace and in the final scenes the note of despair. He sang last night with excellent style and with a delightful command of French."

Jessie Fenner Hill Pupil Well Received

Shella Freyer, contralto, an artist-pupil of Jessie Fenner Hill, appeared with Sue Harvad, soprano, at the Chaminade Club of Yonkers, N. Y., recently and created a splendid impression. Said the Herald of that city: "The second artist on the program, Shella Freyer, a western artist who came East about three years ago to sing for the American Grand Opera Company, principally the Wagner Ring, has a voice of unusual depth of tone quality, delightful in its purity of tone and rendition. Her tones held all the charm of the cello, the deeper notes ringing clear and the higher ones bearing the message of light and happiness. Miss Freyer favored with two encores, an Italian folksong and Birds Fly Homeward."

Miss Freyer also sang for the Elks' Memorial Service in Hackensack, N. J., where she created favor.

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Conducts New York Philharmonic in Superb Program
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Orchestra—Other Programs

PHILADELPHIA, Pa.—The Philadelphia Orchestra was fortunate in having Sir Thomas Beecham as guest conductor for the last three concerts in January. He was received with great enthusiasm and gave a delightful program.

The opening numbers were the overture to *Teseo*, *Musette from Il Pastor Fido*, and a *Bourree* from *Rodrigo*, all by Handel. These were delightfully played, having been cleverly edited by Sir Thomas. Especially interesting was the interpretation of *The Walk to Paradise* from the opera, *A Village Romeo and Juliet*, by Delius, as Sir Thomas has done so much to make this composer known. Mozart's *Salzburg* symphony in C major, was especially beautiful and received an excellent interpretation. However, it was in *Ein Heldenleben*, by Strauss, that this eminent British conductor achieved his greatest triumph, for each detail, musical or emotional, was brought out with the greatest clearness. In the *Courtship Scene*, Mischaakoff acquitted himself admirably in the difficult solo part for the violin.

SIGRID ONEGIN

Philadelphians had another treat when Sigrid Onegin sang at the Monday Morning Musical, in the Penn Athletic Club. Opening the program with Gluck's *Away, Away All Pains*, from *Orfeo* and *Eurydice*, she followed with three delightful songs by Purcell, and *When Daisies Pied* by Thomas A. Arne. The next number was a decided novelty. Mme. Onegin had arranged Chopin's A flat Impromptu for voice, in a very clever manner, as it preserved the original quite intact by the voice part simply taking up the melody from the piano. It was beautifully sung, of course. Mme. Onegin gave a charming explanation of *Epiphanias* by Hugo Wolf, before singing it—which added greatly to the enjoyment of the audience. *Gesange Weylas*, by Wolf, was also beautifully done. Two songs by Mahler were followed by *Scene et Rondo* (from *Billet de Loterie*) by Isonard, as a closing number. Numerous encores were interspersed through the program and at the close; among these were a delightful Swedish Lullaby and the dramatic *Erl Konig* which Mme. Onegin makes so impressive. Franz Dorfmüller did some remarkable accompanying, and deservedly shared the applause.

THE MENDELSSOHN CLUB

The Mendelssohn Club gave the opening concert of its fifty-third season in the Academy of Music, offering an excellent program of choral numbers, under the direction of Bruce Carey, with Lawrence Tibbett, Metropolitan Opera baritone, as the soloist. This mixed chorus of two hundred voices shows a notable thoroughness in training, very fine tone quality and balance, exhibiting a remarkable precision and smoothness, as well as shading, as in the attack and release—results showing that Mr. Carey may be named as among the best of choral leaders. Exceptionally well rendered were Dett's *Spiritual*, O Holy Lord; Gounod's great choral tragedy, O Day of Penitence; Lullaby, for women's voices, by Gilchrist (founder of the club); and the closing chorus, The Dancer, by Elgar, which, with the ballad *Sir Patrick Spens*, by Pearsall, called for a repetition. Mr. Tibbett as soloist proved a most happy choice, delighting the audience with his voice, his selections and pleasing personality. His first group of old classics was given with true classic reserve, while at his second appearance he proved his claim to the emotional in the *Credo* from Verdi's *Otello*. The Song of the Flea, by Moussorgsky, the closing number of his last group, drew thunderous applause, and with the encores, two character songs, showed the versatility of his art. Stewart Wille was his excellent accompanist, and Ellis Clark Hammann was the accompanist for the club, though the greater number of choruses were sung a cappella.

CHAMBER MUSIC ASSOCIATION

The Chamber Music Association of Philadelphia held its fifth meeting in the Penn Athletic Club ballroom, upon which occasion The Philadelphia Trio furnished the program, the artists being: Sascha Jacobinoff, violin; Emil Folgman, cello; Josef Wissow, piano. As this trio holds high rank among chamber music organizations it is unnecessary to mention the excellency of tone, technique and musicianship. The program began with Brahms' trio in C minor, in which the pianist seems to hold the lead, especially in the first movement. Particularly noticeable, however, was the second movement for its perfection of style and the lovely andante in which the cello and violin came to the fore in voices of great beauty. Of unusual interest was the premiere of a trio in three movements by Harl McDonald, a young Philadelphia pianist, composer of considerable merit. The composition was modern in treatment but abounding in beautiful melodies and rhythms suggesting Latin America in character. It was splendidly played, and composer and musicians were heartily applauded. The concert closed with the Elegiac Trio by Tschaikowsky, two movements, in the playing of which the Trio quite lived up to its established reputation and in which much of the finest work was done.

MATINEE MUSICAL CLUB

At the meeting of the Matinee Musical Club in the Bellevue-Stratford ballroom, the guest artists were the Russian singers known as the Kedroff Quartet. One is rarely privileged to hear such magnificent singing and finished artistry from any male quartet. They sang four Russian Folk Songs, numbers by Glazounoff, Cui, Borodin, Patzis, Strauss, Abt and Mozart, and the audience was completely entranced. Several encores were also given.

Another feature of this program was the playing of numbers by Liszt, Tschaikowsky and Mendelssohn by a piano ensemble (at four pianos) composed by Marion Dougherty, Ruth L. Hall, Ethelyn S. Mack, Dorothy G. Morton, Mrs. W. Norton, Eva Folsom Sully, Ella Wyman Wile and Margaret MacDowell Coddington. Agnes Clune Quinlan was the director. This innovation evidently pleased the audience, judging from the applause.

E. Irene Hubbard, cellist, played two charming numbers by Cassado and Len, with the capable accompaniment of Mary Miller Mount. Mrs. Mount also rendered delightful

pianistic assistance to Marie Wright, who sang Stances by Flegier, with obligatos by Nina Crettyman Howell, violinist, and E. Irene Hubbard, cellist.

NEW YORK PHILHARMONIC

The name of Toscanini associated with the New York Philharmonic assures an audience of representative musicians and concert goers. It will require no imagination to picture the scene and hear the applause. February 1, at the Academy of Music, was such an occasion of note, when this organization, under the direction of the world-renowned conductor, gave a program so magnificently interpreted as to demand oft repeated recalls for Mr. Toscanini, which he most graciously acknowledged with one hand extended to include the men of the orchestra.

The concert began with the picturesque Overture *Baruffe Chioccotte* by Sinigaglia, which was followed by Brahms' most appealing symphony, Number 2. It was a memorable interpretation of an inspired composition by an inspired conductor. Mere words cannot elaborate, when one knows the attention to detail, the invariable regard for unity and consciousness of atmosphere, which are added to the broad musical knowledge which marks Mr. Toscanini as a great master conductor. The concert continued with Honegger's beautiful *Pastorale d'Ete*, followed by his *Pacific 231*, which but few could term but tonal noises patterned in a craftsman's art. The last number was Elgar's *Enigma Variations*, so beautifully given that one was never tempted to allow the attention to wander from its pure enjoyment to solve the enigma.

M. M. C.

Carl Schuricht, Eminent German Conductor

Carl Schuricht, who has arrived in America to appear as guest conductor of the St. Louis and Detroit Symphony Orchestras, is a new figure in the conductorial hall of fame.

While he has long been known as the distinguished musical director of the city of Wiesbaden he has within the last year achieved extraordinary fame in Germany; and it may be said that one of his recent appearances in Berlin



CARL SCHURICHT

was in the nature of a sensation. This was the first performance there of Frederick Delius' *Mass of Life* which Schuricht not only conducted but prepared in every detail, with chorus, soloists and orchestra. The result was an overwhelming success such as has rarely been equalled in the annals of Berlin music.

At one stroke Schuricht found himself a famous man, and he is now one of the most sought conductors in Germany. Shortly after his memorable performance Schuricht made his Leipzig debut in the Gewandhaus, conducting in place of Furtwängler, and there duplicated the triumph which he had celebrated in Berlin. Again in Stockholm, where he appeared as guest conductor this season, he was acclaimed as one of the great masters of the baton.

All these and other notable appearances were in addition to ten big subscription concerts conducted in his own city of Wiesbaden, where he has been the regular conductor of the orchestra for some years. Wiesbaden enjoyed the pre-war patronage of the ex-Kaiser, and it possesses one of the three formerly royal, now state opera houses, in Prussia. In this opera house Otto Klemperer was the conductor until a short time ago.

Schuricht was born in Danzig in 1880, the scion of a famous family of organ-builders. He was a pupil of Humperdinck at the Berlin Hochschule, won the Mendelssohn prize in composition and distinguished himself by writing a number of works for orchestra and chamber music combinations.

He had a remarkable career as conductor in various German cities before being appointed in Wiesbaden and, as a close friend and disciple of Gustav Mahler, is regarded as one of that master's foremost exponents.

Hazel Gruppe with Beggar's Opera

Hazel Gruppe, pianist, is touring this season with The Beggar's Opera. Miss Gruppe is playing the harpsichord and meeting with tremendous success. The Calgary Daily Herald commented in part: "Probably the project of bringing a harpsichord over enormous distances between cities was prohibitive, but a grand piano with attachment not unlike one's own simple device of earlier days to produce similar effects was in use on Monday night and well played by Hazel Gruppe. The musical director is Sebastian Ullalda and the orchestra numbers eight. Everywhere the company, which is the original cast of the 1920 revival in London, is meeting with success, and the transcontinental tour will last till spring."

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THE STORY OF THE MUSICAL ART QUARTET

Samuel Chotzinoff, of the New York World, says that the best way to enjoy chamber music is to participate in playing it. Failing that, the next best thing is to hear it played by an organization like the Musical Art Quartet. The writer of the present memento wishes to add, that the best way to interview a quartet like the Musical Art Quartet is to hear it play. It is of undoubted interest to know what people think and what their antecedents have been, what they have accomplished in the world, and what they hope to accomplish; but in music, those things, though they may appeal to the public, have far less significance than actual performance.

Of course, with regard to artists who play in public, it is well to know their tastes. If their tastes differ very greatly from those of the individuals who make up the concert-going public there is sure to be some dissatisfaction. The

gradually was borne in upon Mr. Jacobsen that a quartet of professionals might be formed out of people with tastes similar to his. His friendship with Miss Rosanoff, and the fact that he had played with her, naturally induced him to include her in the quartet, and perhaps the fact that he was a Kneisel pupil gave him the acquaintance of another Kneisel pupil, Mr. Kaufman, for his viola player. The brilliant attainments of Mr. Bernard naturally would have suggested his selection to complete the quartet, and in July, 1926, these players got together, in an informal manner at first, and started their rehearsals. During the winter of 1926-27 the quartet gave its first New York series of concerts and immediately took rank with the best of the world's chamber music organizations. This year the quartet goes on the road, and, of course, will be heard in New York.

During the visit of this writer to Mr. Jacobsen's studio, the quartet was scheduled to have a rehearsal. In discussing the matter of programs Mr. Jacobsen told the writer what has been outlined above, and added that at the Boston concert of the quartet, on December 18, at the Lecture Hall of the Boston Public Library, in the series of concerts given there through the generosity of Mrs. Elizabeth S. Coolidge, a work of Randall Thompson was given. Thompson is a modernist of the American school. He graduated from Harvard in 1921 and won the Prix de Rome, which sent him to the American Academy in 1923. The quartet was written there and was first performed by the Quartetto Veneziano at the Villa Chiaravallio in Rome. The quartet, which Mr. Jacobsen and his association played for the writer of this article, shows the undoubtedly talent of the composer and demonstrates the fact that he possesses technic in the modern style. It is also full of humor, and the members of the quartet, with full appreciation of this quality, played the work beautifully. On the same Boston program they played Brahms' A minor and Haydn's C major, and, says Mr. Jacobsen, the public liked the Haydn best of all.

What one likes best about the Musical Art Quartet is its spirit—and the spirit of its players. The whole thing is to these players so obviously a matter of pleasure first of all—a matter of personal delight in the music they play and in the playing of it. Though they do aspire to public performances and to public success, one sees very plainly that their guiding star is the personal satisfaction to be derived from intimate association with the great masterpieces of chamber music literature. Their labor is first of all a labor of love, and, given such individual talent and ability as they possess, there can be no better guaranty of artistic attainment.

La Forge-Berumen Studio Items

The following are some of the engagements of Frank La Forge, eminent composer-pianist: On February 1 he accompanied Dusolina Giannini at Carnegie Hall, February 6 he accompanied Hulda Lashanska, and March 4 he will assist Frances Alda in her Atwater Kent radio program.

Ernesto Berumen, pianist, will be heard in concert at Manganasset, L. I., on February 17. He will be assisted by Mary Duncan Wiemann, soprano. Phil Evans will accompany.



Nickolas Muray photo

THE MUSICAL ART QUARTET

public is sure to be disappointed if, for instance, it likes the modern romantic composers and is offered nothing but the driest and dustiest of the classics. On the other hand, the public that likes particularly the best known and most played of the classics is likely to feel like rising up in arms against a program of music of the modernists.

Therefore it was natural to ask the members of the Musical Art Quartet what sort of programs they prefer to play, and it was eminently satisfying to hear that they felt that the tried and true in music was the best, and that although they might occasionally perform the work of some modernist or futurist, they would certainly not make it a practise to do anything of the sort, but would confine their programs to varied works of the sort that have held the public attention for many generations and would be likely in the opinion of the members of this quartet to hold public attention for many generations in the future. The quartet evidently does not believe that classic design, form, harmony and counterpoint can be thrown overboard all at once; and whatever the modernist enthusiast may think to the contrary, the general public is sure to agree with the members of the Musical Art Quartet. The attitude of the quartet might be said to be Missourian—"Show us!" Talking to these young people, it is obvious that they have no prejudices one way or the other. They will play whatever seems good to them, and whatever they think might interest their public. For it is one of the professed thoughts of Mr. Jacobsen that program making must be a compromise between one's own musical ideas and the majority of the public patronizing chamber music. And they are individually such fine artists that it is certain that what will appeal to them will appeal to the public as well.

The present membership of the Musical Art Quartet is as follows: Sascha Jacobsen, first violin; Paul Bernard, second violin; Louis Kaufman, viola, and Marie Roemae-Rosanoff, cello.

Sascha Jacobsen is too well known as a concert artist to need any introduction to readers of the MUSICAL COURIER. He has played in public for some years, and has gained a reputation for himself as a virtuoso of the first rank. Upon the death of Franz Kneisel he was invited to join the faculty of the Institute of Musical Art about a year ago, and all of the members of the Musical Art Quartet are graduates of the Institute,—hence the name that has been adopted by the quartet.

Paul Bernard also has been heard in public and has demonstrated his ability to play the most difficult concert music as it should be played. The press comments upon the brilliancy of his execution and the extraordinary facility of his technic as well as the beauty of his tone.

This writer recalls a memorable occasion less than a year ago when Louis Kaufman played at the Institute before an examining board (including Leopold Auer) at the time of his graduation. He played as only a man of extraordinary talent who has received the very best of training can play, and it was the impression of all those who heard him that here was a violinist likely to take his place among those recognized as great. In the quartet he plays the viola, which has frequently been the favored instrument of players of unusual musicianship.

The cellist of the quartet has won universal praise in her recitals. Within recent memory she played at the Peabody Conservatory in Baltimore, at the Vermont Music Festival in Barre, in chamber music with the Beethoven Association, and at the Library of Congress in Washington, as well as having given New York recitals.

All of the members of the Musical Art Quartet grew up in the atmosphere and under the influence of the Kneisel Quartet. When they were still students, Sascha Jacobsen and Miss Rosanoff were on various occasions invited as assisting artists at concerts of the Kneisel Quartet.

As to how these four players got together for quartet playing, it is best described by using Mr. Jacobsen's phrase. He says the quartet "just grew." Years ago he and Miss Roemae-Rosanoff played together with other children, mostly amateurs. Later on, a quartet used to meet at Alma Gluck Zimbalist's house for their own entertainment and for the entertainment of those who might be present. It



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Vice-President of Chicago Musical College to Teach During Summer Session

Leon Sametini, who was elected vice-president of the Chicago Musical College at the annual meeting of the board of directors in November, 1927, and who has been one of the leading teachers of the faculty for fifteen years, will teach in the Summer Master School, which begins at the Chicago Musical College on June 25 and closes on August 4.

Mr. Sametini is an artist of renown and of acknowledged standing in Europe, Australia and America. He is also recognized as one of the greatest teachers of violin in the world. He has produced many prominent violinists, among them Catherine Wade Smith, Isolde Menges, Sylvia Lent, Ilza Niemack, Gilbert Ross, Bertha Kribben, Evelyn Levin,



LEON SAMETINI

Rudolph Reiners, Carl Rink, Phillip Kaufman, John Weicher, Sol Kransberg, Harold Ayres, Howard Colf, Harry Wool, Paul Garfinkle, Harry Aduskin, and Herman Felber, Jr.

Mr. Sametini has been soloist with the leading orchestras of England, America and Australia.

Rider-Reed-Wilmington Ensemble in Concert

The Rider-Reed-Wilmington Ensemble recently gave a concert in Toledo, O., winning from the Toledo Times the following comments: "One of the smartest audiences of the season heard a concert of major significance by the Rider-Reed-Wilmington Ensemble. The program given would have been outstanding anywhere, and the concert proved worthy to rank with those on our major concert courses. Mme. Rider-Reed again demonstrated her right to be known as one of this country's foremost recitalists. Her art is comparable only to that of the great singers of the present day, and her work is at all times a joy to the lover of good singing. Lynnel Reed, violinist, known for his compositions as well as for his skill as a virtuoso, displayed the fine technic which has always been his, and a true artistic conception of the composers played. . . . The work of Helen Wright Wilmington has taken on real distinction. At the piano for both artists and in her own group she showed how remarkable a pianist she is. Her accompaniments were a pure joy throughout the evening."

The ensemble is composed of a well-balanced trio of artists. Mme. Rider-Reed has won plaudits on both sides of the Atlantic having appeared with the New York Philharmonic and New York Symphony orchestras, the Boston and Chicago Symphony orchestras, as well as at a number of music festivals. She also has to her credit the singing of a principal role in a Covent Garden, London, production. Mr. Reed is a violinist of the Belgian School, having studied in the Royal Conservatoire of Liege. His studies in composition were pursued under renowned masters, and the degree of Master of Music has been granted him by the Cincinnati Conservatory of Music. The third member of the organization, Helen Wright Wilmington, is a pupil of Alfred Cortot, and is gifted in the art and technic of the accompanist as well as that of the solo artist.

Truxell and Flinn Heard in Pittsburgh

Mathilda Flinn, dramatic soprano, and Earl Truxell, pianist and accompanist, presented a program on January 21 in the regular concert series of the Pittsburgh Athletic Association. These concerts are under the direction of William C. Hamilton, who has acted in this capacity for the association for many seasons.

Mr. Truxell, one of Pittsburgh's favorite pianists, was at his best in his final group, which included Minuet, Seeboeck, a charming bit of piano pleasantries; Valse Chante, a graceful composition by Mr. Truxell which has already become well known through Ampico recording; Danse Negre, Cyril Scott, played with distinct atmosphere and fine tonal coloring, closing with the Verdi-Liszt Rigoletto Paraphrase. Mr. Truxell displayed in his playing a facile technic and a wealth of understanding. He is now at work on two new

MUSICAL COURIER

programs which he will present in recital during the spring and early fall.

Miss Flinn, who has spent two seasons in the New York studio of Frank LaForge, working on repertory, opened the program with the Queen of Sheba aria, Plus Grande dans Son Obscurite, which gave her an excellent opportunity to show her voice to advantage. She also was heard in two other groups, one of heart songs and one of Russian songs, in the latter scoring especially in Moussorgsky's Hopak. One of the features of her encore numbers was a new-old song, revived for this program, composed by Mr. Truxell. It is called The Chocolate Drop, and has quaint humor and real musical charm.

Palmer Christian Completes Trans-Continental Tour

Early in December, Palmer Christian, organist, completed a seven weeks concert tour that included the following cities: Springfield, Mass.; Montreal, Vancouver and Victoria, Canada; Seattle and Spokane, Wash.; Lewiston, Mont.; Stanford University, San Francisco (private recital), Los Angeles, Redlands and Pasadena, Cal.; Tucson, Ariz.; Tulsa and Norman, Okla.; and Hastings, Nebr.

The tour, under the direction of Bogue-LaBerge, Mr. Christian's exclusive managers, resulted in a series of enthusiastic reviews, and indicates that critics and public alike are in a most receptive mood toward organ recitals of interesting make-up and presentation. One critic wrote that "Mr. Christian uses all the resources of the modern organ without using them all at once." It is this sense of registration that aids Mr. Christian's interpretations, for another writer says "he seems to explain the music as he plays it."

When Mr. Christian played at Stanford University on November 11, a university assembly was declared. It was after this appearance that one of the most gratifying reviews stated that "his interpretation of the Bach C major Toccata, Adagio and Fugue was bread to the normal human being."

In Seattle, San Francisco, Los Angeles and Tulsa, Mr. Christian was formally entertained by the local chapters of the A. G. O., and in every city great interest was shown on his first trans-continental concert trip.

Mr. Christian has resumed his teaching at the University of Michigan, in Ann Arbor, but will make several shorter concert trips before the season closes. In Hill Auditorium,



PALMER CHRISTIAN

where his university recitals are given, the Skinner Organ Company is installing a 120 stop instrument that will be one of the most effective concert organs in the world. The regents of the university authorized this investment upon realizing that Mr. Christian's recitals in Ann Arbor were of real and increasing value as a factor in the student life.

Metropolitan Musical Bureau to Manage Edward Johnson

Edward Johnson, tenor of the Metropolitan Opera Company, is now under the exclusive management of the Metropolitan Musical Bureau. Gretchen Dick will continue as Mr. Johnson's press agent and personal representative. A definite arrangement also has been made by the tenor with Blair Neale to remain as his exclusive accompanist both for concert work on the road between opera seasons and for practice hours during operatic engagements. In addition, Mr. Neale's services are contracted for tours in foreign countries.

American Tenor's Renewed Success in Paris

William Martin, a young American Harvard graduate who made his debut as an operatic tenor about four years ago in Paris, has been making steady progress ever since. The last new role to be assigned him is the leading part in George Hué's *Le Miracle*, which has recently been produced for the first time since the war.

Martin appeared in the second performance and his success was so great that he had to repeat the role again a few days later.

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Where They Are To Be

As Announced

ALBERTI, SOLON
Feb. 20, Kansas City, Mo.
Mar. 25, New York, N. Y.
Apr. 7-8, Greenwich, Conn.

AUSTRAL, FLORENCE
May 21, Newark, N. J.

BACHAUS, WILHELM
Feb. 9, Turin

BALLON, ELLEN
Feb. 14-16, Montreal, Can.
Mar. 1, Toronto, Can.

BARRON, MAY
Feb. 13, Hamilton, N. J.

BAUER, HAROLD
Feb. 9, Greenastle, Ind.
Feb. 11, Memphis, Tenn.

Feb. 16, New York, N. Y.
(N. Y. Symphony)

Feb. 18, Brooklyn, N. Y.
(N. Y. Symphony)

Feb. 19, New York, N. Y.
(N. Y. Symphony)

Feb. 21, Ithaca, N. Y.
Feb. 23-24, Detroit, Mich.
(Detroit Symphony)

Feb. 28, Chicago, Ill.
(Chicago Symphony)

Mar. 6, San Francisco, Cal.
(San Francisco Symphony)

Mar. 8, Stamford, Cal.
Mar. 9, Pomona, Cal.

Mar. 13, Riverside, Cal.
Mar. 15-16, Los Angeles, Cal.
(Los Angeles Symphony)

Mar. 18, Pasadena, Cal.
Mar. 23, Astoria, Ore.

Mar. 26, Portland, Ore.
Mar. 27, Bellingham, Ore.

Mar. 29, Seattle, Wash.
Mar. 30, Vancouver, Can.

Apr. 2, Oakland, Cal.
Apr. 3, San Francisco, Cal.

Apr. 12, Denton, Tex.
Apr. 18, Tallahassee, Fla.

Apr. 20, Montevideo, Ala.
Apr. 24, Johnstown, Pa.

BENNECHE, RITA
Feb. 26, Reading, Pa.
Apr. 8, Chicago, Ill.

BERGHEIM, CAROLYN
Feb. 26, Boston, Mass.

BLOCH, ALEXANDER AND
BLANCHE
Feb. 24, New Haven, Conn.

BORI, LUCREZIA
Feb. 13, Waterbury, Conn.

CHALIAPIN, FEODOR
Feb. 23, Ann Arbor, Mich.

CHICAGO CIVIC OPERA CO.
Feb. 9-11, Boston, Mass.

Feb. 13, Rochester, N. Y.
Feb. 15, St. Paul, Minn.

Feb. 16-18, Detroit, Mich.
Feb. 20-22, Columbus, Ohio.

Feb. 23-24, Chattanooga, Tenn.
Feb. 25, Memphis, Tenn.

Feb. 27-28, Tulsa, Okla.
Feb. 29-Mar. 1, Wichita Falls, Tex.

Mar. 2-3, San Antonio, Tex.
Mar. 5-11, Los Angeles, Cal.

Mar. 12, Fresno, Cal.
Mar. 13-16, Oakland, Cal.

Mar. 17, Sacramento, Cal.
Mar. 19-21, Seattle, Wash.

Mar. 22-24, Portland, Ore.
Mar. 27-28, Denver, Col.

Mar. 29, Lincoln, Neb.
Mar. 30-Apr. 2, Minneapolis, Minn.

CLANCY, HENRY
Feb. 16, Buffalo, N. Y.

Feb. 22, New York, N. Y.
Feb. 26, Boston, Mass.

Apr. 28, Cleveland, O.
Apr. 30, Ottawa, Can.

COXE, CALVIN
Apr. 19, Southampton, L. I.

DAVIS, ERNEST
Feb. 10, Lewiston, Id.

DE GOGORZA, EMILIO
Feb. 9, Rochester, N. Y.

DE HORVATH, CECILE
Feb. 25, Boston, Mass.

ECHANIZ, JOSE
Feb. 12, Chicago, Ill.

Feb. 20, Ottawa, Ill.

Feb. 21, Lafayette, Ind.

Feb. 24, Racine, Wis.

Feb. 25, Wausau, Wis.

Feb. 27, Aurora, Ill.

EELLS, HARRIET
Feb. 27, Palm Beach, Fla.

ELLERMAN, AMY
Apr. 19, Southampton, L. I.

ELSHUO TRIO
Mar. 14, Tulsa, Okla.

FLONZALEY QUARTET
Feb. 28, New York, N. Y.

GALLI-CURCI, AMELITA
Mar. 5, Tulsa, Okla.

GIANNINI, DUSOLINA
Feb. 10, New York, N. Y.

Feb. 23, Hamburg, Germany

GRANDJANY, MARCEL
Feb. 20, Cincinnati, O.

GUSTAFSON, LILLIAN
Apr. 30, Ottawa, Can.

HACKETT, ALICE
Feb. 24, Minneapolis, Minn.

HACKETT, CHARLES
Apr. 18, Chicago, Ill.

HART HOUSE STRING
QUARTET

Feb. 9, Edmond, Okla.

Feb. 10, Muskogee, Okla.

Feb. 13, Galveston, Tex.

Feb. 14, Dallas, Tex.

Feb. 16, Maryville, Mo.

Feb. 17, Columbia, Mo.

Feb. 22, Toronto, Can.

Feb. 23, Toronto, Can.

Feb. 25, Ottawa, Can.

HARVARD, SUE
Mar. 7, Poughkeepsie, N. Y.

May 28, Cleveland, O.

HESS, MYRA
Feb. 9, Detroit, Mich.

Feb. 10, Detroit, Mich.

Feb. 13, Ann Arbor, Mich.

Feb. 23, St. Paul, Minn.

Feb. 24, Minneapolis, Minn.

Feb. 26, Chicago, Ill.

Feb. 28, Kansas City, Mo.

Mar. 3, Boston, Mass.

Mar. 7, New Haven, Conn.

Mar. 9, Cooperstown, N. Y.

HILL, BARRE
Feb. 9, Kalamazoo, Mich.

Feb. 14, New York, N. Y.

Feb. 19, Jackson, Mich.

Mar. 5, Chicago, Ill.

Mar. 8, Minneapolis, Minn.

Mar. 22, Chicago, Ill.

Apr. 16, Chicago, Ill.

May 13, Appleton, Wis.

May 15, Chicago, Ill.

HOFMANN, JOSEF
Apr. 13, Poughkeepsie, N. Y.

Apr. 15, Boston, Mass.

HOROWITZ, VLADIMIR
Feb. 10-11, Philadelphia, Pa.

Feb. 12, New York, N. Y.

Feb. 14, Washington, D. C.

Feb. 20, New York, N. Y.

Mar. 2-3, Cincinnati, O.

Mar. 9-10, Chicago, Ill.

Mar. 16-17, Boston, Mass.

Mar. 20, Richmond, Va.

HUGHES, EDWIN
Mar. 4, Providence, R. I.

Mar. 10, New York, N. Y.

HUGHES, EDWIN, and
JEWEL, BETHANY
Feb. 10, New York

HUTCHESON, ERNEST
Feb. 12, Chicago, Ill.

JONES, ALTON
Feb. 16, New York, N. Y.

LAROS, EARLE
Mar. 23, Buffalo, N. Y.

May 11-12, Bethlehem, Pa.

LAUBENTHAL, RUDOLF
Feb. 25, New York, N. Y.

Feb. 26, New York, N. Y.

Mar. 3, New York, N. Y.

LENOX STRING QUARTET
Feb. 28, Lewisburg, W. Va.

LENT, SYLVIA
Feb. 17, Minneapolis, Minn.

Feb. 18, St. Paul, Minn.

LEVITZKI, MISCHA
Feb. 9, Vienna, Austria

Feb. 12-13, Berlin, Ger.

Feb. 15, Paris, France

Feb. 18, The Hague, Holland

Feb. 19, Amsterdam, Holland

Feb. 21, Enschede, Holland

Feb. 22, Rotterdam, Holland

Feb. 23, The Hague, Holland

Feb. 25, Madrid, Spain

Apr. 12, Helsinki, Finland

LEWIS, MARY
Feb. 20, Boston, Mass.

Feb. 21, Augusta, Ga.

Feb. 23, Greenville, N. C.

Mar. 14, Toronto, Can.

Apr. 13, Goldsboro, N. C.

Mar. 14, Newark, N. J.

LIEBLING, GEORGE
Feb. 20, Boston, Mass.

(BOSTON SYMPHONY ORCH.)

Feb. 26, New York, N. Y.

Mar. 1, New York, N. Y.

Mar. 29, St. Louis, Mo.

LOESSER, ARTHUR
Feb. 13, Cleveland, O.

LONDON STRING QUARTET
Feb. 12, Norfolk, Va.

Feb. 14, Trenton, N. J.

Apr. 7, El Paso, Tex.

LUBOSHUTZ, LEA
Apr. 13, Poughkeepsie, N. Y.

LULL, BARBARA
Feb. 12, New York N. Y.

MAIER AND PATTISON
Feb. 13, Birmingham, Ala.

Feb. 16, Evansville, Ind.

Feb. 20, Pittsburgh, Pa.

Feb. 24, Columbus, Ohio

Feb. 27, Baltimore, Md.

Feb. 28, Philadelphia, Pa.

Mar. 1, Hanover, N. H.

Mar. 2, Boston, Mass.

Mar. 5, New Brunswick, N. J.

Mar. 6, Syracuse, N. Y.

Mar. 11, Chicago, Ill.

Mar. 13, Peoria, Ill.

Mar. 14, Milwaukee, Wis.

Mar. 17, Emporia, Kan.

Mar. 20, Cedar Rapids, Iowa

Mar. 23, Cedar Rapids, Iowa

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Mar. 24, Cedar Rapids, Iowa

Mar. 27, Cedar Rapids, Iowa

Mar. 30, Cedar Rapids, Iowa

Mar. 31, Cedar Rapids, Iowa

Mar. 3, Cedar Rapids, Iowa

Mar.

New York Concerts

Thursday, February 9

EVENING
Philharmonic Orchestra, Carnegie Hall.
Ralph Leopold, piano, Town Hall.
Bernice Elliott, song, Engineering Auditorium.
Leroy Collins, song, Steinway Hall.

Friday, February 10

AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
EVENING
N. Y. Symphony Orchestra, Carnegie Hall.
Compincky Trio, Carnegie Chamber Music Hall.
Edwin and Jewel Bethany Hughes, two-piano recital, Washington Irving High School.
Sergei Radamsky, song, Engineering Auditorium.

Saturday, February 11

MORNING
Seymour School of Musical Recreation, Hampden Theater.
AFTERNOON
New York Symphony Orchestra, Carnegie Hall.
Moritz Rosenthal, piano, Town Hall.

EVENING

Philharmonic Orchestra, Carnegie Hall.
People's Chorus of New York, Town Hall.

Sunday, February 12

AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
Beno Moiseiwitsch, piano, Town Hall.

Lynwood Farnam, organ, Church of the Holy Communion.
New York Symphony Orchestra, Mecca Auditorium.

League of Composers, Guild Theater.
Matinee Musicale, Hotel Ambassador.

EVENING

Walter Giesecking, piano, Carnegie Hall.
Musical Forum of New York, Guild Theater.
Barbara Lull, violin, Bijou Theater.

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MUSICAL COURIER

Friday, February 17

MORNING
Biltmore Friday Morning Musicale.
AFTERNOON
Philharmonic Orchestra, Carnegie Hall.
Carrie Bridewell, song, Town Hall.

EVENING
Beethoven Symphony Orchestra, Carnegie Hall.
Minni Krakowski, violin, Steinway Hall.

Monday, February 20
AFTERNOON

Stell Anderson and Silvio Scionti, two-piano recital, Town Hall.

EVENING
Cincinnati Orchestra, Carnegie Hall.

Beethoven Association, Town Hall.

Lynwood Farnam, organ, Church of the Holy Communion.

Tuesday, February 21
AFTERNOON

Maria Carreras, piano, Town Hall.

New York Opera Club, Hotel Astor.

EVENING
Edith Piper, Doris Doe, Charles Stratton and Walter Leary, The Barbizon.

Wednesday, February 15
AFTERNOON

Andres Segovia, guitar, Town Hall.

EVENING
Feodor Chaliapin, song, Carnegie Hall.

Marguerite Valentine, piano, Town Hall.

Bach Cantata Club, St. Thomas Episcopal Church.

Julia Glass, piano, Steinway Hall.

Thursday, February 16
AFTERNOON

Haarlem Philharmonic Orchestra, Waldorf-Astoria Hotel.

Eddy Brown Quartet, Ritz-Carlton.

AFTERNOON
New York Symphony Orchestra, Carnegie Hall.

Philharmonic Orchestra, Carnegie Hall.

Alton Jones, piano, Town Hall.

Irwin Hassell and Adolph Schmidt, Steinway Hall.

Ethel Fox to Sing Mimi

Quite remarkable has been the progress of Ethel Fox, soprano, who is now singing in Havana in Salmaggi's four weeks' season there. Miss Fox is a regular member of the San Carlo Opera Company, with which she made her debut this season, and has been singing on the entire tour with unanimous favor. She was one of the few artists chosen from the San Carlo lists for the Cuban engagement, and in addition to the roles she has sung this season she will sing Mimi in Boheme for the first time in Havana during the week of February 13.

Helen Chase Assists Conductor

Helen Chase has been assisting the conductor of the Tava company, which will open here soon, with Desirée Ellinger and Greek Evans as stars. Miss Chase has now resumed her regular teaching, which was more or less interrupted by her work at the Tava rehearsals. Margaret Speaks and Alice Busée, both her voice pupils, continue their successful radio engagements both as duetists and soloists.

Gigli and others, Century Theater.

EVENING
Associated Warschauer Societies, Carnegie Hall.
New York Chamber Music Society, Plaza Hotel.
Clarita Sanchez, song, Gallo Theater.

Monday, February 20
AFTERNOON

Constance McGlinchey, piano, Town Hall.

EVENING
Vladimir Horowitz, piano, Carnegie Hall.
Holland Trio, Town Hall.

Lynnwood Farnam, organ, Church of the Holy Communion.

Tuesday, February 21
EVENING

Philadelphia Orchestra, Carnegie Hall.

Marceline Kneisel String Quartet, The Barbizon.

Lenox String Quartet, Town Hall.

Philharmonic Orchestra, Metropolitan Opera House.

Wednesday, February 22
AFTERNOON

Maria Kurenko, song, Town Hall.

EVENING
French Concert-Spectacle, Carnegie Hall.

Emanu-El Choir, Town Hall.

Obituary

Winton James Baltzell

Winton James Baltzell died on January 10. For the past eight years, he was a member of the editorial board of The University Society of New York. He was also secretary of the National Academy of Music, in which capacity he served as associate editor of The University Course of Music Study, The International Library of Music for Violinists, and The International Library of Music for Vocalists. For the latter work, with the co-operation of the late David Bispham, he prepared two Normal Study volumes based on the former's teaching principles. Mr. Baltzell was also the author of many music-historical and biographical sketches, The Violinist's Dictionary, a short monthly Musical Record and a work on theory which was uncompleted at the time of his death. He was the possessor of a number of fine violins.

The loss of this distinguished and capable musician, who worked unceasingly for the musical betterment of others, is felt keenly by his business friends and associates, who pay unanimous tribute not only to an excellent musician and scholar, but also to a man whose kindness and generosity will not soon be forgotten.

Helge Lindberg

VIENNA.—Helge Lindberg, Finnish baritone, and for several years past a resident of this city, died here at the age of forty from heart failure following an attack of the grippe. Lindberg, who visited America several years ago and who has sung all over Europe, created a sensation here for his phenomenal breath control, which made him a specialist in Bach and Handel arias. In former years, Lindberg pursued an operatic career. He had the byname of the "voiceless" singer, but what his voice lacked in sensual beauty was amply made up by his eminent musicianship and striking interpretations. P. B.

Costantino Palumbo

Word comes from Naples that Costantino Palumbo, teacher of Leoncavallo, Giordano, Vessella, and others, died at his villa in Posillipo (a suburb of Naples) on January 16, at the age of eighty-four. He was well known throughout Italy, France and England as a pianist, and was professor of piano for many years at the Naples Conservatory. He also composed several operas (one of which, Pierluigi Farnese, was on a libretto by Boito), various orchestral works, among them a symphony, a string quartet and a great number of piano pieces. D. P.

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Anna Case Having Busy Season

R. E. Johnson, manager for Anna Case, opera and concert favorite, announces that the soprano is having a season of continued activity and is appearing throughout the United States. Her first engagement was at the Worcester Music Festival, October 6. Ten days later she sang at a banquet given by Clarence Mackay at the Waldorf-Astoria Hotel for the representatives of the Postal Telegraph from all over the world. On this occasion, in addition to solos,



Photo by Juley & Son
ANNA CASE,
from a portrait by the Norwegian artist, Brynjulf Strandenes.

Miss Case was heard with Gigli in a duet from Romeo and Juliet.

The soprano gave her first New York recital in several years at Carnegie Hall on November 3 before a large and enthusiastic audience. On November 7 she sang in Winnipeg, Canada; November 9 at Fort William, and November 14 at Toronto. Returning to New York, she appeared at the Plaza Musicales on November 17, and the next morning at the Biltmore Friday Morning Musicales. On December 2, Miss Case sang in Wheeling, W. Va., and on December 5 at Charlotte, N. C. December 9 she was heard at the Academy of Music, Brooklyn, N. Y., with the Mundell Choral Society, and on December 15 at the Metropolis Club concert at the Biltmore Hotel. During January, Miss Case appeared in New Rochelle and Washington, D. C., and also was heard in the Atwater Kent Radio Hour.

On February 10, the soprano will leave for a tour to the Pacific Coast, returning in March to give concerts at Louisville, Lexington, Waterbury, Atlantic City, Jersey City, Newark and other cities, making a total of thirty-six dates.

Charles King on Tour With Marion Talley

Charles King is now on tour as accompanist for Marion Talley, and everywhere is earning for himself excellent tributes from the press. Following his appearance in Boston, the Boston Post stated that "As Miss Talley's accompanist, Charles King was altogether satisfactory," and the Boston Herald declared that "She had the help of Charles King as accompanist, who proved himself by his tact and skill worth his weight in gold."

Altoona, Pa., also had praise for this artist, one of the dailies maintaining that "Miss Talley was fortunate in her accompanist, Charles King, for the accompaniments were done skillfully and sympathetically. Mr. King provided unusually well-balanced support, and contributed much to the pleasure of the evening."

Saginaw, Mich., was the next city in which a concert was given, and, according to the Saginaw Daily News, "The duties of pianist were ably carried by Charles King, whose work is of the kind that must prove invaluable to the star." "Accompaniments played by Charles King were of the kind to heighten her art, not too unobtrusive, just enough," was the verdict of the Columbus Evening Dispatch, following the concert in Columbus, Ohio, and the Toronto Daily Star was of the opinion that Miss Talley's accompanist is a very skillful artist." The Detroit News asserted that "For accompanist she was much blessed in Charles King, a capable and sensitive musician," and the Cincinnati Enquirer noted that "Charles King officiated at the piano as accompanist, a very discriminating and discreet accompanist, too, be it said."

Niemack "The Possessor of Genuine Talent"

That the program which Ilza Niemack gave in Utica, N. Y., on January 18 was listened to with marked enjoyment is evident from the review which appeared in the Utica Daily Press, an excerpt from which follows: "Miss Niemack has technic, good bowing, truth and personality, and her name is one which is bound to become established on the roster of fame. She was heard first in the Friedmann Bach Grave and J. S. Bach's Preludium, and these scores served as her introduction, announcing her as a modest soloist and the possessor of genuine talent—a happy combination. . . . Miss Niemack's most pretentious number, the Symphonie Espagnole, Lalo, was done with

facility. The andante was convincing and the Rondo was brilliant. In response to demands, she played for encore the negro chant, Nobody Knows the Trouble I've Seen. . . . Miss Niemack prefaced her final group with one of her own compositions, On the Drava, a descriptive writing. To the Tchaikowsky-Auer Valse she brought a poetic reading, and for the Chopin Nocturne she had a tranquil lilt. Concha, a Spanish bit, was delightful, and the Ries Perpetual Motion was a most unusual demonstration of capability and assurance. Three recalls were the old English air, Believe Me If All Those Endearing Young Charms, Indian Snake Dance, Burleigh, and the Beethoven Minuet."

Laura Huxtable Porter Gives Unique Recital

An unique recital was that of Laura Huxtable Porter, reader and pianist, who appeared at Steinway Hall, New York, January 23, in a program in which she read poems and played appropriate music immediately afterward as illustration; a review of this affair appears elsewhere. Dr. Henry Hallam Saunderson, past-president of the Boston Browning Society, wrote of her that she had "rare charm, presenting parallels between great passages of literature and music. Her phrases are limpid, animated and sparkling; her language suffused with color." He specially mentions her "incomparable use of music." Other educators endorsing her in printed testimonials are Dean Harry Seymour Ross, Emerson College of Oratory; Wallace Conant, professor of piano; Dean Linda L. Vardell, Conservatory of Music, Red Springs, N. C. Following her New York recital, the New York Times said: "An elocutionist of talent and a pianist well equipped in technic and temperament to illustrate by means of music the poetry she interprets with sympathy and understanding. The Tribune stated that she "showed enterprise and versatility in a recital which combined her talents as a reader and pianist . . . applied with enthusiasm and skill, and read with feeling." The Evening Post mentioned "her interesting program of poetry and music," and continued: "she pleased an interested and



Horner photo
LAURA HUXTABLE PORTER

friendly audience." The Sun devoted space to the recital, saying: "Mrs. Porter gave every evidence of careful planning . . . delivered poetry with charm . . . played with native talent."

Previous praises of Mrs. Porter abound in various publications, including the Alabama College Record and Fitchburg Sentinel, in which one reads such sentences as "Artistic sense was unfailing . . . sincerity and charm . . . program unusually delightful . . . entertaining and educational program . . . a gifted artist . . . excellent pianist," etc.

Emanuel Zetlin in Philadelphia Recital

The fifth faculty recital of the season in Casimir Hall at the Curtis Institute of Music, Philadelphia, was given by Emanuel Zetlin, gifted violinist and pedagogue. Mr. Zetlin recently gave a highly successful recital in New York, and on the occasion of his Philadelphia appearance duplicated the success which he had made in the metropolis. His first number was the B minor sonata of Respighi, which was given a sympathetic reading with Harry Kaufman at the piano. Both artists were in accord throughout the number, their unity of attack and balance being very commendable. Mr. Zetlin's other offerings were the D major sonata of Mozart and a group of shorter numbers by Szymanowski, Moussorgsky and Ravel. During the entire program, the violinist's technic was impeccable, his tone of rich and beautiful quality, bowing flexible, intonation clear, and interpretations those of the finished artist.

Catherine De Vogel Charms Audience

Mme. De Vogel, Dutch soprano, was recently heard in the ballroom of the Hotel Pritchard, at Huntington, W. Va., assisted by Lena Mol as accompanist. She rendered a program composed of old Dutch, English, and French numbers with unusual merit. She displayed a keen appreciation both vocally and histriionically for these songs which she has collected. The proceeds from Mme. De Vogel's concert will go toward the fund for a new club house for the Huntingdon Woman's Club, before whom it was presented.

Elizabeth Simpson's Pupils in Demand

Elizabeth Simpson, California pianist and teacher, is in demand for the coaching of concert programs, her young artists being busy with club and professional engagements. One of the most successful appearances of the season was



ELIZABETH SIMPSON

recently given in San Francisco and repeated in Piedmont and Berkeley by Elwin Calberg, a professional member of Miss Simpson's coaching class. This brilliant young pianist played a program which might have given pause to a more mature artist—the Bach-Busoni Chaconne, Chopin's B flat minor sonata, Valses Poétiques by Granados, Trianá by Albeniz, Rachmaninoff's Polka and the prelude in B minor, Ravel's Onzine, and the Naila Arabesque by Dohnanyi, with a sprinkling of lighter numbers. In the entire program Calberg displayed dignity, breadth of conception, brilliance and virtuosity, with a splendid sense of artistic and poetic values. A large audience tendered him an enthusiastic reception. He has since played at the San Francisco Musical Club, and in joint recitals with Harold Gates, baritone.

Other members of Miss Simpson's coaching class who are soon to be heard in concert are Doris Oshorne and George Kelly.

London String Quartet Inspires Poem

The following poem, dedicated to the London String Quartet, was read to these musicians in the Artists' Room of the Statler Hotel, Buffalo, at the close of their weeks' performances there. The London String Quartet gave a historical cycle of string music, appearing for six consecutive evenings under the auspices of the Buffalo Music Foundation.

THE LONDON STRING QUARTET

When London plays, we close our eyes
And earthly care fall to the ground,
Like out of garments cast away;
Fresh robed, our souls, in flowing melodies.
Within the orb, a new world lies
While strings softly paint profound
Promise, dawn of the new born day:
Hope, carpeted with spring, sings harmonies.
Then from the purer air, joy brings
Wond'rous peace to the finite mind
As winging winds cross craggy crests,
Transposing low pitched thoughts to higher key.
'Tis now the glorious choir sings
Triumphant chants of holy kind,
Bringing praise; our Golden Bough thrice blest
With creeds of immortality.
Dream pictures of cool tunneled glades
Ring with liquid songs of birds,
Shadows on limpid ribbed streams
Cascading molten silver from the hills.
Leaves sway in waves of light and shade;
Plucked notes in pizzicato heard
Like sunshine dancing with its beams
Upon the netted gravel of the rills.
We live anew as their sweet strains
Weave tapestries along the loom
Of life in threads of rose and gold;
The disjoined pattern deftly laid
By poet players, Persian skeins
Richly covering memory's room
With cadenced chords. They ever hold
Our souls, for beauty manifestly made.
We honour them who worlds reveal
With throbbing bows a vaster height
The captive spirit has not seen
Until set free by music's soaring wings.
We scale cerulean clouds and feel
God's hand directing, in its might,
Inspired apostles who sow and glean
The heavenly harvest with their strings.
LOUISE LAYCOCK SEYMOUR.

Karl Krueger's Young People's Concerts

The popularity of young people's symphony concerts is growing constantly in this country. More and more are orchestra leaders making this interesting form of musical education part of their seasonal concert activity. Karl Krueger, conductor of the Seattle, Wash., Symphony Orchestra, in addition to doing excellent work in that city along formal symphonic lines, has achieved a decided success with his young people's series. The Seattle press is unstinting in its praise of these affairs. One paper commented: "The spirit of friendly freedom and understanding between conductor and young audience was a beautiful thing to witness. During the interpretations of the numbers, they sat listening attentively, and if replies were sometimes incorrect, there was no embarrassment on either side. Through the story of the compositions ran a bright thread of whimsicality, and a design of subtlety vastly pleasing." The Seattle Times stated: "Most remarkable of all was the manner in which they received the work of the artists. Young bodies that ordinarily are given to squirming and twisting under the pressure of having to sit still too long, remained rigid. Fingers that surely must have been educated in the fine art of paper-wad shooting were singularly

still. Eyes that usually are given to much roving in search of new sights, gazed steadfastly at the stage, and ears that undoubtedly have been pulled many times in punishment for minor offenses were attuned closely to the melodies that issued from the instruments. It was in a word, amazing." And again: "Mr. Krueger's addenda was proportioned deftly. He combined clarity of expression with an understanding manner in a way to avoid any feeling that he was patronizing his hearers. . . . The musicianship of the orchestra as in its first formal concert last Monday night, was projected with authentic artistry and thorough devotion to the composers' thoughts. Most praiseworthy, indeed, is this venture of Seattle's truly fine orchestra, and one, judging from yesterday's performance, that will have a lasting effect."

Mignon Sutorius Has Requisites for Success

"Voice, ability and character—the last in italics, please—are the qualities that underlie the success of Mignon Sutorius," says Conal O'C. Quirk, who for four seasons has been guiding the vocal destinies of the young singer.

"By character I mean the capacity to endure, and, if need be, to suffer; for such is invariably the lot of those who would win any of the real and lasting prizes that fall to the lot only of those who possess the three aforementioned requisites.

"To impress the astute and enterprising Mr. and Mrs. William Hammer of the Philadelphia Grand Opera and to pass the test of the lynx ears of Maestro Guerieri of that organization is sufficient testimony to the merits of Mignon Sutorius, vocally and histrionically."

Referring to her appearance as *Lola* in *Cavalleria Rusticana* on December 22, the Philadelphia Inquirer said: "The *Lola* of almost any performance of *Cavalleria Rusticana* customarily calls for comment third or fourth down the list



MIGNON SUTORIUS

of principals. But Miss Sutorius certainly changed that last night, giving a certain vixenish vitality and convincing coquetry to the role, which gave fresh force to the dramatic action, and singing with good, round tones that were ably placed and produced."

James Massell's Pupils Busy

Margaret Hoffman is soloist at the Methodist Church, Greenwood, N. J., and Margaret J. Gibbin sings in the same church, in the ensemble. Naomi Pitta, Spanish-American soprano, writes from Jacksonville that she made a "big hit" with her solo number in *The Fire of Spain*. Flora Bramley, newly discovered film star at Hollywood, writes that she is anxious to study again with Mr. Massell. Bettie Lawrence is overwhelmed with offers as dancer and singer in vaudeville acts; she is now with the Keith Circuit. Isabelle Austin, known to radio fans for her beautiful voice and excellent diction, completed her engagement at the Lyric Theater with the movie show, *Gaucho*. Styephan Slyepoushkin, basso cantante, writes of his continuous success as soloist with the Kibaltchich Chorus. Harry Doktoroff is associated with Hit the Deck; he has a tenor voice of two and one-half octaves range, also great beauty and power, with which he hopes to do greater things. All of these are pupils of James Massell.

Radamsky Recital, February 10

Tomorrow evening, February 10, at the Engineer's Auditorium, Sergei Radamsky, tenor, will give his first song recital of the season. Radamsky has lately returned from Russia, where he sang in concert and opera. He will go back to Russia in March to begin an operatic engagement and fulfill concert dates.

Mr. Radamsky has chosen an extremely varied and interesting program for his recital, which includes songs by Osma, Zandonai, Gnessin, Borodin, Schechter, Kortchmariev, etc. He will sing in Spanish, Italian and Russian. Some of the Russian songs are the very latest product of musical Russia, having been composed in 1927, and can be described as quasi Folia Songs and Workman Songs.

Cahier Pupils Well Received

Mme. Cahier's pupil, Göta Ljungberg of the Staatsoper in Berlin was recently invited by Richard Strauss to sing Salomé under his personal direction in the Strauss Week in Mannheim, Germany. The press of Mannheim showered her with praise. Said the *Tageblatt*: "Ljungberg's voice has a certain slender elegance like her body; she is master of dramatic expression and stays always in the natural boundary of good taste even when the growing lust for the head of John the Baptist reaches ecstasy."

Another pupil, Georgia Standing, sang the alto part in *The Messiah* in Salt Lake City.

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Artists Everywhere

Frederic Baer, baritone, sang in The Dream of Geronius, with the Oberlin Musical Union at Oberlin, O., College on January 17. This was the third appearance of the baritone at the college. Apropos of Mr. Baer's work in a performance of the Messiah in Worcester, Mass., December 27, J. Vernon Butler, conductor of the Oratorio Society of that city wrote: "Baer scored high. I feel that he is an excellent Messiah singer and that he can always be relied upon to give a most satisfactory interpretation of the work. I have never the least anxiety about his singing; it is always good and enjoyable."

Horatio Connell, baritone, appeared in recital recently before the members of the New Century Club, Philadelphia, and was highly commended for his musicianly interpretations and voice of wide range and beautiful quality. He was assisted at the piano by Ellis Clark Hammann, one of Philadelphia's finest accompanists.

Calvin Coxe, tenor, has been engaged to sing in a performance of The Rose Maiden with the Southampton Choral Club on April 19. This is the third consecutive season that Mr. Coxe has appeared with the club. When the singer filled an engagement with the Cranford, N. J., Choral Club, on December 6, the Cranford Citizen stated that he "sang with artistic sincerity."

John Warren Erb directed the Lafayette Male Chorus in a vesper service at the Colton Memorial Chapel of Lafayette College, Easton, Pa., on January 22. Of special interest was Mr. Erb's God Is a Spirit, sung by A. LeRoy Baker and the chorus, which numbers one hundred voices.

Hallett Gilbert's compositions will be sung by George Nyrielle, with the composer at the piano, at a reception in honor of Maxime Mongendre, Consul General of France, on February 12. Anne Gilbert will recite.

Katherine Gorin, who appeared as soloist with the St. Louis Symphony Orchestra a few days ago, is one of the most versatile young women on the musical stage. She is not only a composer and a concert pianist, but she is also the inventor of a musical typewriter which has aroused considerable interest. She held court with a number of the St. Louis Symphony Orchestra players after her recent concert, explaining to them some of the principles of her invention. Several of the players volunteered suggestions

which they hope will be useful in adapting the instrument for use in the preparation of orchestra scores.

The Hart House String Quartet, which devoted its entire Toronto season last year to Beethoven, in celebration of his centenary, will make variety a feature of its 1928 programs. The classic and standard and new works by modern and contemporary composers were mingled in the five programs which this organization presented in Toronto; and the same works are being repeated in the course of the quartet's American tour.

Edward Johnson sang the leading roles at two benefit performances at the Metropolitan Opera House, appearing as Jose in Carmen on January 27 for the benefit of the Babies Hospital of New York, and on February 3, as the Henchman in The King's Henchman for the scholarship fund of the New York Vassar Club.

Charles Kitchell conducted the Chansonelle Chorale in an interesting program at the Waldorf-Astoria Hotel, New York, on January 16. The chorus and the assisting artist, Judson House, tenor, were well received by the audience.

Arthur Middleton recently appeared in the Elijah with the Detroit Symphony Orchestra, and also gave recitals in Meadville, Pa., and West Hartford, Conn., where he made two appearances with Paul Althouse. In the spring Mr. Middleton will tour the Pacific Coast.

Marie Miller, harpist, was the guest of honor at the luncheon given by the Woman Pays Club on January 31 at the Park Lane, New York.

Milo Miloradovich will sing Sieglinde in Wagner's Die Walküre which will be given in concert form at the Century Theater, New York, on the afternoon of February 12. The singer is an artist-pupil of the Bel Canto Studio in Steinway Hall, New York.

Mary Miller Mount played her usual musicianly accompaniments when she appeared at the Philomusian Club, Philadelphia, in the costume recital given by Mr. and Mrs. Brown Pierol on January 24.

N. Lindsay Norden planned one of his usual appropriate and enjoyable musical services at the First Presbyterian Church, Germantown, on the evening of January 22. Under his direction, Mendelssohn's Christus, an unfinished oratorio, was given by the choir. The service was opened with an organ solo by Mr. Norden, and for the final number he played an improvisation.

Margaret Northrup, soprano, will leave for Canada on February 12, to broadcast for the Maple Leaf Milling Company of Toronto, Ontario, on the following day. Miss Northrup is popular in Canada, having sung there for three consecutive seasons.

Nikolai Orloff, who scored a success at the Bagby Musicales last season, increased this favorable impression when he appeared there again on January 9. Mr. Orloff and Florence Austral, with John Amadio, flutist, were the

artists at the Kinsolving Series in Orchestral Hall, Chicago, on January 11.

Fred Patton, baritone of the Metropolitan Opera Company, will sing the title role in Elijah on May 17 at the Westchester, N. Y., Festival, under the direction of Albert Stoessel, at which time the chorus and soloists will be accompanied by the New York Symphony Orchestra. In April the popular baritone will have four performances with another major symphony orchestra, the Detroit Symphony under Gabrilowitsch, two appearances being in Detroit and two in New York in the Bach St. Matthew Passion.

Gilbert Ross, violinist, played with success in the following colleges last season and has been re-engaged for appearances there this year: Yale, Boston Tech, Harvard, Hamilton, Wesleyan and Princeton.

Anton Rovinsky, New York pianist, has a flair for the novel. Three programs which he is to offer during his tour on the Pacific coast illustrate his ability in this direction. They will be entitled Bach Through the Ages.

Alfredo San Malo, South American violinist, will return to New York for a joint concert with Rosa Ponselle at the Hotel Roosevelt, February 18.

Grace Stevenson, harpist, of Washington, D. C., recently was guest soloist in three concerts with the U. S. Marine Band Orchestra. Miss Stevenson is the cousin of Captain Taylor Bransom, leader of the Marine Band.

Tofi Trabilesse was pleased with the success of his pupil, Samuel Ginsberg, who sang at the Hotel Astor, New York, January 29. The young singer is fast making a name for himself.

Verdi Club's musical and dramatic afternoon on February 10, at the Waldorf-Astoria Hotel, will have the following artists: Georgette Nyrielle, soprano, who is to sing Gilbert's songs in costume, with the composer at the piano; Alexander Kisselburgh, baritone; Josephine Beach, reader, and St. Clair Bayfield, presenting Essex Dane, English actress, in her play, Wrong Numbers. A thé dansante is scheduled for February 25 at the Hotel Roosevelt.

Reinald Werrenrath includes among the engagements he is now fulfilling in Florida an appearance at the Miami Beach Gardens Course and one at a private musicale at the home of Theodore Dickerman.

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SAMUEL GINSBERG,
baritone and artist-pupil of Tofi Trabulsee, and the possessor of a powerful voice and much personal charm. He sang January 29 at a reception to Rudolph Kruger, well known music lover, at Hotel Astor, New York, winning his way to all hearts through sheer beauty of voice and style. Many professionals said it was a "genuine musical treat" which the audience echoed in long sustained applause.



LEON GLASSER,
violinist, whose large class of pupils gave a delightful recital in Carnegie Chamber Music Hall, New York, on January 29.



EARLE LAROS,
pianist-conductor, who is now under Recital Management Arthur Judson. In the past Mr. Laros' engagements largely have been attended to by his secretary, but his activities have now extended in such a manner that he has decided to place himself under this exclusive direction. Mr. Laros has appeared extensively in recital and as soloist with orchestra. Among the orchestras with which he has played are the New York Philharmonic, New York Symphony, Philadelphia Orchestra, Cincinnati Orchestra, Russian Symphony, the Volpe Orchestra and others. He is conductor of the Easton Symphony Orchestra, and is to be congratulated for bringing the work of this organization up to a high degree of excellence. (Photo © Bachrach.)



AMY EVANS,
soprano, who is winning success in concert and as a member of the Chicago Civic Opera Company.



ALTON JONES,
pianist, who will be heard in his annual piano recital at the Town Hall on Thursday evening, February 16. Mr. Jones will play an interesting program, comprising works by Handel, Brahms, Schumann and Liszt.



DELLA SAMOILOFF,
American dramatic soprano, and her teacher, Emilio Roxas. Miss Samoiloff made a successful debut as Santuzza with the Chicago Civic Opera this season, after which she was immediately engaged by Ottavio Scotto for the season at the Royal Theater in Rome and then for that at the Colon, Buenos Aires. A brilliant career is predicted for this young artist.



THREE AVIATORS
(Left to right) William S. Brock, Albert Spalding and Edward F. Schlee, at Daytona Beach, Fla., photographed before starting to break the world's record endurance test in the *Pride of Detroit*.



MARY LEWIS,
photographed in her home town, Little Rock, at the entrance to the new High School, which was dedicated recently with a recital given by the soprano.

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